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Number 57, Fall 1988

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VIDEOS...

- * A limited number of PAL tapes ara available
 through Jetisoundz of England
- ** NTSC tapes for Japan are \$25.00

Ad deadline for #58, Nov. 15

by Joe Henderson

Under some obscure F.C.C. regulation (which I haven't the time to research) cable T.V. franchises must set aside room for locally produced programming--hence public access television. One need not understand the mechanisms behind this medium; rather, be aware that this is a resource to be exploited.

to produce/air a cable show are relatively minimal. However, one has to take these factors into consideration. Some cable companies have a strong bias towards locally oriented programming. Therefore, a so called residency requirement exists. From personal experience, we have discovered that this factor can be wielded as a form of censorship from management who does not approve of the content of one's programming. Fake addresses can prevent this potential problem from occurring.

Unfortunately, VHS is not suitable format for airplay. Instead the current standard is U-matic, 3/4 tape originally designed by Sony in the late Seventies as a home format. Even though it's quality has been surpassed by numerous formats, including Super VHS, expect this medium to be viable for several years. Cable companies will often sell U-matic tape--for a price. Fortunately, there are other options available. Thirty minute U-matic tapes

I hope I have provided some insights as to the requirement for a public access cable show. As any producer utilizing this medium will attest, this article is by no means inclusive. The technical aspects of this medium are well beyond the scope of this article. Of course, any individual with something to say has the minimum capabilities for a public access show. I would love to watch a show where a peace punk stands in front of the camera and essentially takes a dump on Ronald Reagan for a half hour. However, any individual who is interested in utilizing this medium to its fullest potential would do well to enroll in a television production course in a local community college. In this environment, expensive equipment as well as the prerequisite instruction is made available for a minimal cost. Pull off a regularly aired show and I can guarantee that you will be the envy of your classmates and an A student! Good luck.

Century Cable - Los Angeles, Santa Monica, Hollywood, Westwood...

Simmons Cable - Long Beach, Signal Hill and surrounding area.

Sammons Cable - Glendale, La Crescenta, Burbank areas.

United Cable- City Of Industry, La Puente, North Whittier, Basset.

MCTV- Riverside, San Bernardino.



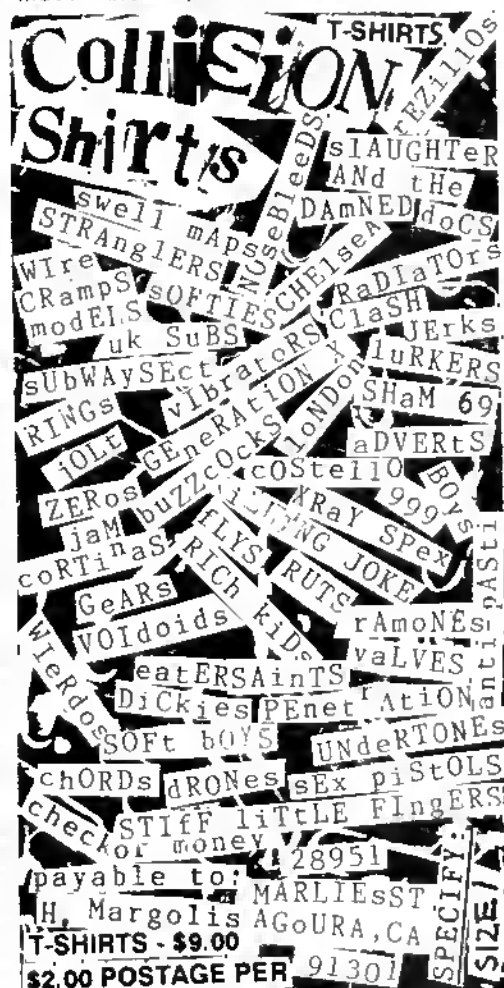
Flipside Video Screen dump - by Gus Hudson

In addition to a receptive public access director, what does one look for in a cable company? Studio facilities are of the utmost significance, especially if one doesn't have all the nifty equipment required to turn out a quality production. Also, the ability to borrow equipment is significant if one's production requires an environment other than a sterile public access studio which is often geared only for talk shows. Of course, if one is not thoroughly knowledgeable in the fundamentals of television production, a company which will quickly bring one up to speed is certainly important. One would think that service area should be a major concern. After all, why go to all the effort of producing a show, if no one is going to watch it? However, once a show is completed there is no reason why it can not be aired on other franchises. In fact, one will find that public access directors are more than willing to air anything which does not require effort on their part.

can be had for approximately twelve dollars a piece from discount video retailers. For the budget minded, used 3/4 can be found in second hand publications for as little as one dollar. (Steer away from the compact version which is primarily used for portable U-matic VCR's). When purchasing used U-matic tape remember that there is a degradation in quality with each pass. Physically inspecting the tape itself (or perhaps a quick viewing from a receptive seller) can provide a clues as to its value.

Some cable companies charge a so called Prescreening Fee (usually \$15.00 per half hour show). Theoretically, prior to airing, some Intern will intently view a show for public access no-nos such as profanity, slander, or nudity. As a matter of principle, we usually avoid these companies simple because there are numerous alternative franchises. Furthermore, there are ways around these prescreening fees, such as living in the service area, being a television production student in a local college, or by simply submitting completed shows.

Finally, music releases are a definite requirement if an artist's material is



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LETTERS

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ANSWER MY QUESTIONS?

Dear Flipside,

I was just sitting watching Late Nite With David Letterman trying to deal with the insomnia of my new found sobriety when it dawned on me. Society is always complaining of the behavior of teenagers today and they really seem unaware why this is. Well, I think I know part of the problem; it's TV. In one station break I saw an American Express commercial that showed a graat way to steal a purse, then a Seagrams commercial that made it look like that if you drink that kind of cooler you would have beautiful women waiting in line to tuck your brains out. Maybe I'm just barking at a full moon, I guess it's always been there, but I was just always too fucked up to notice it. I just think it sucks that the same people that tell us not to do crimes and that drinking is bad to do and smoking will kill you (all of which is pretty much true), are also encouraging us to do these things. It's just like a Nazi complaining that nobody will accept him. Well I guess I've blown enough hot air about this one. Last but not least, please anyone, can you answer these questions: Why do stores sell hotdogs 10 to a pack and buns 8 to a pack? Why would anyone want to live in Globe Arizona? Does anyone really know what straight-edge punk is, let alone punk rock? And last, is a skinhead really a skinhead even when they have those funny Elvis-looking side burns things on their faces? And if they aren't really skinheads, should we call them 'sorta-skinheads' or 'skin-Elvis is alive in me's'? I just can't figure it out so please enlighten me. Thanks.

Sean Kelly, Palm Springs, Ca.

PS: Should rubber be allowed to become a fashion statement?

THE ORIGINAL SKINHEAD STYLE

Yo Flipside!

This is Oil! The Ever-Living and I want to clear my mind on a few things. First off, I think the skinhead style is doomed due to bad press. But at least the original skinhead style is beginning to make a comeback. In my opinion, the racist shit was caused by Maximum Rock-n-Roll and myself. Back in late '84 MRR gave a lot of publicity to those bald hardcores, the New York Skins. These dudes aren't skins in the true sense. They dressed the same as punks and I don't know why they were different from punk. The same in SF.

In 1983 there were maybe 20 or less 'real' skins scattered here and there in L.A. and we did not cause problems at gigs. I wrote two letters to Flipside and MRR making fun of punks and the Nazi skin hysteria. I pretended to be a Nazi in both those letters and instead of people laughing it off as a sick joke, the punk racists ate it up.

So you see, I made a big mistake. Its because of this that I grew my hair long but its time for a revival. Nazi Skins! The KKK and Tom Metzger are using you. Don't you realize that you'd be the first to go if they ever came into power? Why don't you trade in your Doc Martins for cowboy boots and listen to country music you middle class rednecks. Nazi skingirls, why do you put up with these dweebs? You're nothing but a baby machine to them. Either get pregnant or die! I'm not anti-white but I'm anti-redneck and anti-conservative. Why don't you join the army? I did and it was the biggest mistake I ever made.

I hope you print this because I want people to read this. A least there are cool original style skins out there. Jeff and the South Florida skins, the RVA skins, the Baldies and the ARA of Minneapolis, and Mickey O of England. As for the rest, where are you? Organize! It that means sliding with the punks, then do it! I'm tired of Nazi skins. Fool!

Oh, I just heard the news. A gang of Nazi Skins killed a Latino kid somewhere in LA County. So now they resort to murder. Huh? Well, there should be retaliation soon, just like in NYC.

Send all letters to me...Oil The Everliving.

King Cee, 95 N. Michigan Ave. #17, Pasadena, CA 91106

I'm not afraid of death threats because this is Devil Lane Blood.

NO THANX TO OPRAH

Dear Flipside,

I'm writing in response to the letter "Skins From Florida" in Issua number 56. He wrote an excellent letter and I agree with him totally. I myself am a skinhead girl from Richmond, VA and I'm sick and tired of

being called a nazi and a white supremacist by people who watched Oprah Winfrey and Morten Downey Jr.!!

For instance, last week I was on a train to New York and there was an old man around 60 or 65 sitting next to me. He took one look at me and said "I know who you are! You're one of those skinheads and I saw you on Oprah Winfrey. You're a nazi!" Then he got up and moved. All the Richmond skins have been getting shit from the cops and other people thanks to Oprah and Morten Downey Jr.

Yes, I am a white skinhead girl but what difference does it make? That doesn't make me a white power bitch! I know black skins, Puerto Rican skins, Jewish skins, and indian skins and they're all my friends. What does a person's color or religion have to do with how good a friend they are? What's on the inside has nothing to do with looks or religion! All I can say is the RVA skins are proud Americans who stand up for what we believe in. Yaah, we fight for things but we fight for bigger and more important things. We don't go kick someone's ass because of petty stuff like skin color or religion!

S.H.A.R.P. Skinheads Against Racial Prejudices.

Brenna 8440 Bayfield, Richmond, VA 23235 (804) 272-2527

(Dear Brenna- You call yourself a "proud American" and I am assuming that you are in support of American policies rather than the more simplistic concept of 'America' as a single entity. You also say that you fight for bigger and more important things than racial prejudices. Yet in support of America and pride for what 'America' stands for, you are excusing one of the most racist governments in the world and accepting the force that 'America' is righteous and true and worth having pride for. Sure, the founding fathers said, 'Freedom of Choice and Equality of Opportunity' but try telling that to the people of Chile, Nicaragua, El Salvador, Honduras, etc... You also echo, true to the spirit of the US trampling its more defenseless neighbors, that 'we' (as a plural) don't kick 'someone's' (as a singular) ass because of petty stuff. Gee...a group of skinheads ganging up on a single person, or maybe two...well, I've never seen THAT happen before... Joy)

SEXIST COCK ROCK?

To Who It May Concern,

This letter just had to be written because Mr. "I hate lame metal bands" who wrote in to Flipside was the straw that broke the camel's back for me. I have been in the scene for nearly six years now and I have watched the music and people change constantly. I admit, at first, I hated the major change that took place around '83 with metal bands beginning to integrate the scene. But when I moved to Oregon I was shocked, the metalheads were unlike any I had met (which was about three before they became politically active and actually CAME to shows THEY had planned and charged decent door prices (\$3 for 3 or 4 bands). Metalers are not all apathetic homo-haters. It seems to me more punks are these days and it also seems the metalers have punker philosophies than all you shits put together. Just because some bash people doesn't mean that they are all that way. Anyway, a lot of 'Punk Rockers' don't have enough self-appreciation to fight back when some drunken jerk hits them. Also, since when are metalheads connected with "rich, preppie, jock-assholes"? Not only are metalers alright but their music also deserves some appreciation especially after all of you criticising it too well. At least these folks can play their instruments. Face it guys, it is no longer interesting to watch some dork jump around the stage ATTEMPTING to play. Open your minds, metal is a cool form of music and if you're about to say "But its all sexist cock rock" you are a load of shit. Read Motorhead lyrics, Metallica's lyrics and tons of other bands. Yes, they do have sex songs but don't punk bands? Sex and Death make the world go around (and yes, I'm female, and no, I'm not a slut). Anyways, all I am saying is all of this shit going on with speedmetal, Deathrock bands, and the Beastie Boys (they used to play thrash) are starting something new and for the better. Punk is old hat and its time to change. And if you can't accept that, wait five years and you'll be seen just like you see old hippies or bikers. Punk is dead but we aren't. Keep faith not in the movement but in change and in yourself. Signed,

- Someone Important

(Hey, S.I.- Yeah, I can hear you about the necessity of change but I think support of the 'old' metal scene is a step back into the lame ideals of

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materialism, sexism and ego-fondling that the original punk movement set out to destroy. I'm sure that the underground scene is happening (I can respect bands like COC and HIRAX) but when you use Motorhead as an example, well, I saw them pull up INSIDE the Olympic Auditorium (They wouldn't be dropped off at the entrance) in a stretch limo with another limo following them with their 'female entourage'. No thanks. The beer bottle I threw at them missed. Assuming that metalheads know how to play their instruments and punks don't, well, I may be in a minority but I like to see bands have a good time rather than see yet another long-winded, boring guitar solo.

Oh, and one more thing—there IS a difference between sex and SEXISM and if I get see more metal record in the mail with a naked woman eaglespread on a sports car... I think I might just vomit on it. Toodles...Joy)

THE THIRD PARTY

Hello Flipside Readers,

Somehow, it really disturbed me when I read that 81% of the Flipside reader voter population will vote Democrat in the next election (as stated in the Flipside Polls, #56).

I can't believe so many people will vote for a Democrat, obviously for the sole reason of turning their back on the Republicans! Come on, both parties are deceitful and ridiculous, they don't want to help the country, they just want to help their own image. Do you think they are going to remember all of their promises once they're in office? They'll tell you whatever lie you want to hear to get your vote. Why is this country in such a mess? Because all we've had running it so far are Democrats and Republicans! And, sadly, the public for the most part, thinks it only can choose one of the two.

There is an alternative however. The Libertarian Party. They're not afraid to change things if they get in... real changes, not wimpy 'appease everyone' type of changes. What do they stand for? First of all, less government control! (Democrats practically want everything government owned, government controlled, government run etc...) Also they are against the postal monopoly, government secrecy, intervention in other nations, the military draft, the FBI and CIA, the Civil Service, income taxes, speed limits, transit monopolies, discrimination, the Presidential War Powers act... and are in favor of such things as legalization of drugs and prostitution (not that they condone these things, but who's right is it to dictate what others cannot do to their own body?), Children's rights, volunteer-only juries, Women's rights, Farmers rights... and well, the list goes on and on.

Now are you going to use that wimpy excuse of "Well... there's not way the Libertarians have enough support to get in... I might as well stick with one of the big parties". Do you know how many others are like that? It's everyone who holds that theory just throws all caution into the wind and votes Libertarian, that party would really have an impressive vote count that year! And it doesn't really matter if we actually win. What matters is that we get enough votes to show the nation that the Libertarian Party is coming up and joining the ranks of the 'official' parties. We want the nation to take notice of us and inquire what we're all about.

Don't you people want change? Real change? Aren't you tired by now of the stupid game the Democrats and Republicans are playing... at our expense? Find out more about the party, there are plenty of Libertarian trazines out there (Just check 'Factsheet Five'). Call the Libertarian Hotline: 1-800-682-1776. Together, we can make a change.

—Sincerely, Susan, Pasadena, California

(Susan, yes I think anybody involved in the alternative scene would like to see changes, however, I can't help but remember that old anarchist cry: "Whoever you vote for, government wins". What makes you think the Libertarian Party (who, after all, are only human) will hold to all their promises any better than the D's and R's (who are only human also)? When the Libertarians start getting more of their people into local city government, State government, in the Senate and in Congress, then I think people will truly believe that the Libertarians are a force to be reckoned with—until then, you have to be real, and face the fact that they truly don't have enough support to get in by way of Presidential election. In the meantime, those of us that vote, vote for the lesser of the two evils. - Al)

OLD PUNKS NEVER DIE, THEY WATCH TV

Dear Flipside,

This isn't meant to be a 'the scene sucks' letter. It isn't. I've been an alternative, or a 'punk' for about ten years since I got into the Pistols at the tender age of 12. Now I'm 22 and I'm kind of faded out: I'm still a serious vegetarian, but I don't go to many gigs anymore. I've been active in the peace movement for quite awhile, but I don't find myself at too many demonstrations now.

My question is, what ever happened to the old, cool, and if you pardon the expression 'traditional' punks of the old days? Punks that are defiant and realized how stupid our fucked up society is, but were very

smart people. Punks that kept their fucking look (which I still think is important: fashion is the most immediate statement of non-conformity) without succumbing to the bullshit in the scene now about stereotyping yourself and being conformist to punk and all of that; all of that shit which comes from within the scene is the same as what we get from out of the scene. What ever happened to the people that were proud of being punks? Is pride only for skinheads? Fuck that. What happened to the people that believed in anarchy? Are they replaced by the jaded mellowed out upper class cunts and dick heads who casually proclaim that 'anarchy will not work'? What happened to punks who weren't afraid to fuck up people who tucked with them? What happened to the old music: like the old Verbal Abuse (I hear they're metal now), or the S.F. Fuck-Ups, or the Guns or Vold or the fucking Buzzcocks? What happened to punks not mellowed out, washed out, mild mannered geeks? Forgive the macho imagery, but who has castrated the punk scene/movement?

I suppose I am not the one to talk since I stay at home and watch TV a lot. But what happened? The only way for the scene to suck is if you let it.

- Sincerely, Dave (Some of you old timers should know who I am).
(Geeze Dave, I hope you didn't expect a literal reply to some of these questions. Generally speaking, I would say the old punks did the same thing you did, they grew up and out. Simple as that. For others, well, I think the smart punks did not take the fork to the hardcore/metal scene because they saw the stupidity in macho violent 'sheepism' with the Nazi skins and gangs and instead inhabit a different scene, one that still occasionally crosses over; the fashion punks are stronger than ever thriving in the L.A. after hours clubs; and the young energetic contingent of punks, well it seems that they are stuck (at least in L.A.) with no easy place to play, so they too are sitting home, like you, watching TV. Did I miss anyone? - Al)

HENRY STILL SUFFERS!

I see that Henry Rollins still suffers from homosexual panic (re: his adamant protestation that "... I don't like boys..."). The one time I saw Black Flag, Henry chided two guys who appeared to be holding hands. "Why don't you two go into the boys room if you want to hold hands?" he told them. Is this what he calls advocating "self respect, positive forward movement, and consideration of others"? I think there's an unfortunately narrow mind within his swelled head.
Love, William Pugmire

PUNK IS NOT HEROIN

Dear Flipside,

The letters section in #56 was the last in a series of events that have me and some pals ticking like time bombs. We're not upset with you folks. I'm upset, pissed, confused etc at all of the bickering factions, the real posours and the 'punker than thou' attitudes.

For example, Heli Tanner's letter. The Pittsburgh scene is not as big as other cities, but it sucks it's share of shit. It's really just as clique-y as anything. It has little unity and is defeating it's own purpose. I agree with Heli- learn the philosophy of punk and don't force it. Punk is not and never will be suburbia. Too many people have disillusion of punks. Punk is not heroin and being a rude asshole just to look cool. Punk is not just the Sex Pistols. Sid Vicious is dead. He was an abominable bass player and a shell of a human being at the time of his death. Hardly a demigod. Malcolm McLaren's late 70's media blitzing has had bad repercussions. Teeny boppers think the Sex Pistols are a new band! Plus, in addition to that, stations like Pittsburgh's WXXP 100.7 play that 'punker music' of Siouxsie and the Cure etc... and Benetton and Generra 'punks' listen to them and think these bands are new. They then consider themselves punk, but turn their pretty in pink noses up at us even though we look like their new found pop idol pin ups. To these people, the music is just that, music, background music, a soundtrack to their merry plastic lives. To us, our music is our lives. And, about Brenda Werstein's letter: many 'new punks' live the typical Hollywood stereotype of a punk. And that's sad because they are just caught up in an image and not really a part of it. I know a girl who uses punk as merely something to cling to, something to call herself until she gets bored with it. She bought a Misfits album and she never even plays it. She just wants attention. Plus, I know a non-racist skin who will wear white-power t-shirts just for that intimidation factor. So really, being fake can come in many many ways. You can't expect everyone to have a punk haircut or dress punk.

I was into hardcore when I was 13, but I wasn't allowed to look this way. Does that make me a poseur? I think not. I believe the philosophy of punk is developed first. I believe it is innate, also. All my life I was a loner and depressed. Tragic incidents hardened my emotions which is why I harbour feeling of distrust and hostility towards people in general. My past shaped me, not punk. Punk was a release valve. I dress that way because it is creative and self expressive and when I look at the

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A high-contrast, black and white photograph of a mechanical device, possibly a pump or engine component. The device features a prominent circular opening at the top, with various pipes and structural elements visible. The lighting is dramatic, highlighting the metallic surfaces against a dark background.

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so called normal clothes, I think those look weird. Punk lives because it is sincere and the true believers (not fans) of punk understand this, and if, as they grow, they lose the mohawk, the pierced nose and the combat boots, it's ok. I know a lawyer who used to have a mohawk. He said he considers punk as a friend. It helped him grow throughly as a person and it gave him room to make mistakes as well. I believe this too. I don't worship Johnny Rotten. I understand the whole meaning of anarchy (Marx's theory clearly states that the proletariat (working class) shall overthrow the government and all political systems will deteriorate leaving a classless society- which is Utopia, and in a Utopian society there is no need for government. So no government, anarchy! As I am a Marxist, I am therefore an anarchist).

I agree with Henry Rollins, there is no separation. I need my music. I can think of 1000 songs that have saved my life. My music and my lifestyle are the only things that have ever stood by me. They've helped me more than any \$100 therapy session. I know more about the world through punk than through Dan Rather.

Wall, I'd like to say something about Black Widow's letter. I don't know about anywhere else, but punks here feel threatened by the real poseurs. A lot of punks, and I'm guilty too, make snap judgements - "If you don't look punk, you ain't punk". I really wouldn't concern yourself with trying to prove you're sincere. If you put all of your energies into winning them over, they'll accuse you of kissing you of kissing up to them and they'll think you really are a poseur and you'll have sacrificed your sense of self and individuality.

Well, thanks for letting me blow steam,
Kelly 'Mucky Pup' Pittsburgh, PA.
PS: The Snuffy comic on page 6 of the letters section (#56) wasn't cool as he
was wearing a Half Life t-shirt and they are straight edge. Sorry, my only
complaint.

'Stupids Die' by Half Life

Think you're an individual? You don't follow the flow?
Think you're different? Think that you know?
Think you're a rebel? Think you're special?
Set your own rules? You don't listen.

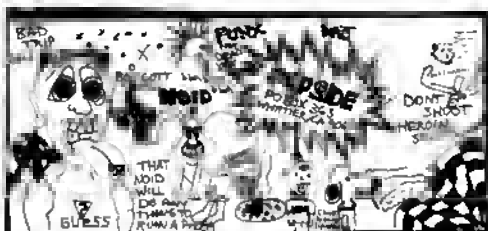
I think that you're fucking wrong.

All you want is to belong.

Go with the flow, fit the mold. New ideas are very old.
Change the clothes, change the hair, old ideas are still there.
No different than dicks at school, do what you're told is cool.
You don't do what you feel, you can't see what is real.

You should do what you feel inside.

Who cares Is it's right or wrong.



Keep the art coming in!
THANKS -4480

DAGNASTY WAS NOT

Dear Flipside,

Just last night I watched a Horror flick called 'Crawlspace'. The dude who butchers everybody looks like the lead singer of Catholic Discipline- I swear it- I really tripped out. Could you verify this? Also, your 1987 Poll results were fucked- Dagnasty was not one of 87's better bands. I thought 'All Ages Shows' sounds like Loverboy- (yes that Loverboy). Runners up to Biatra and Ian MacKaye, none?!? Bill Milano and Kevin Seconds are both kick ass vocalists, I guess everyone has their own opinion, although I hardly agree with yours.

-Jeff Gould, Tucson, Az-where it's too tucking hot.

PS Maximum Rock n'Roll has more + better pictures. Ya oughta do a interview with Joe pop O' Pia.

(You say you don't agree with 'OUR' opinion, well let me tell ya something... it is not 'OUR' opinion. It is our 'readers opinions'... You know all these people out there... (You included), Satolk to people out there, and good for Moxy... I personally don't read it myself, but I will take your word for it... And didn't INK DISEASE interview Pop d Pies???... have a good one, what ever it is... and have FUN- ;J-Hudley)

LIVING IN A CAVE

Flipside,

I appreciate Flipside printing my letter in issue no 56 about Record Corp. involved in Arms production, my reason for writing then was simply to share facts. You can decide where you stand on the subject.

When I read Hudley's response to my letter I thought I'd write again. Hudley writes "It is sad that no matter where we look almost everything supports the 'war machine'... what are we to do?" and then goes on to say how these corporations are run by people & if I look closer I may find some of these corporation very "charitable".

Let me say that, yes, it is sad that virtually everything around us supports the 'war machine'. But if Hudley were to "look a bit closer" you'd find there are some alternatives and choices. Flipside is a music magazine, fine. But I also know you are not ignorant of political issues. Because Flipside is a music magazine, you can choose what corporate record labels to review/promote/support, as people you can choose what records to buy.

Hudley's response was much like "If you're drowning in water, open your mouth as wide as possible & swallow". Don't accept everything that's fucked up around you just because it surrounds you. Of course no-one can be 100% free of the system (unless you live in a cave) but why be 100% supporting it?

As for finding some of these corporations "charitable", please don't make me laugh at such a sick joke. Corporations don't know charity, only tax exemptions & good Public Relations geared to create even more profits. I've no doubt some people who run these corporations actually believe they are doing good, just like a few cops might actually believe in law & justice, just like some politicians might actually believe democracy works, just like some of the Nazi doctors in WW 2 actually believed they were doing good as they tortured & mangled prisoners in concentration camps.

No, I've no doubt some people actually believe in what they are doing even as they pave the way for war, create famine & death, & perhaps even lead us to a nuclear war.

But does that mean we should gleefully dance to the pipers tune? Fuck off.

-Gored, Endless Struggle Zine, #1-1145 Lily St., Vancouver BC V5L 4H5, Canada.

(If that is the way you feel, you sound like a angry person. Let me leave this quote from a book called "Illusions" by Richard Back... and I quote, "The mark of your ignorance is the depth of your belief in injustice and tragedy. What the caterpillar calls the end of the world, the Master calls a butterfly."

You say I open my mouth wider, well maybe so, but also, maybe not? I anger too, you know... I am tied-up with ideals of the 'ideal Political way' of viewing the world. Written by a patriarchal system. (being: Anarchy, Democracy or whatever). That is how I view the problem. A bunch of men sitting around 'jacking-off'... who has the biggest dick. Damn it, it hurts ;), but then again I am looking not to hate them, but to understand WHY they are the way they are. (Why Record Corporations support Arms control?? ya greed... and other things.... There are certain artists that really inspire me, who are on Record Labels that support Arms products. There are certain artists or bands that really suck shit, don't inspire me and they are on Alternative Labels??) Why things are as bad as you say they are. Why you feel you must say, "Fuck You", to me, while I just tried to express my more feminine-passive view point of the problem (Thanks-Mather Theresa :). Yes, you do what you feel or believe is the best thing to do, for I truly don't know what IS the best or right thing to do!!!! I just want to say I want to love you, and I feel sorry for you and that I want to learn more... my intuition tells me there is more to know... but not by hating those that da wrong in my eyes...

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but to understand why they do it ??? I just feel sorrow and pity and hurt, I want to help. I do in my own way, I hope! -peace to you-Hudley)

Lonely 24 Year Olds

Dear Flipside,

Now I know what it means to be a minority! What's going on did I miss some kind of age gap? Only 2% of the Flipside readership belongs to the wonderful group of people known as 24 years old. Hmmm. It is good to see the over 25 crowd still read though, I'm sure I'll be a part of it 2 years from now. Is just may not be as special. However not being a part of the lonely 2%. Well as my friend Steven Ritchie from the Hairshirts says "Flipside Is Preffy Fun!" I agree.

How can I get in touch with Sylvia Juncosa? I must meet this person. I would also like the S.J. band to play in my record store, if they ever tour the Nation. Us 24 year olds must stick together, I wonder if Juncosa reads Flipside!? Hmmm.

-A joke: Knock Knock!! Who's there? Abraham Lincoln. Abraham Lincoln. Who?? You mean you don't know me??

-Matt Longabaugh, Razor Records, 2908 Hardy Street, Hattiesburg, MS 39401

VANCOUVER/VICTORIA

Ya and hello Flipsiders,

Issue 56 was certainly good but I do have a few complaints (god I'm a nit-picky bastard). Firstly about Shane Williams review of No Means No's "Dad" single; No Means No are not another great Vancouver band, they're another great Victoria band. Always have been so far as I know, certainly for the past 5 years. I know this probably seems trivial but hey in #51 a big deal was made about Bad Opera being from Yorba Linda and not Fullerton. Looking at a map it would seem Yorba Linda is closer to Fullerton than Victoria is to Vancouver. Classifying No Means No as a Vancouver band is symptomatic of a problem for Victoria, everyone lumps us in with Vancouver. Well we're not Vancouver dammit and it's hard for us to get out of town bands over here. I guess they figure that playing Vancouver is the same as playing Victoria. Well it's not, very few Victoria people can make it over to Vancouver easily to see gigs. We may be small but dammit we're here! Just for the record other spiffy Victoria bands you may have heard of include; The Neos, Red Tide, Mission Of Christ and the Dayglow Abortions (who lived in Vancouver

briefly, Mike Anus is still there, but once more call the garden city home) So hey, Victoria has a scene and we won't be ignored! My second and more important complaint lies with this Kirk fellow. Maybe he's quite a pleasant person but on paper he comes across as a total asshole. In his report he goes about bragging about sneaking into shows. Like we should be impressed with this? I'm sorry but that sort of shit isn't cool. It's stupid. If you care enough to support them. And then he goes and slags Ron Gould. Okay, from what I've heard and read, Ron is quite the asshole and this MAY be true (his own letter writing lends credibility to this view of him) but hey, at least he and the T.M.W.U are contributing to the 'scene' in ways other than being parasites (which is what sneaking into gigs amounts to) People in glass houses Kirk. Have a nice life everybody.

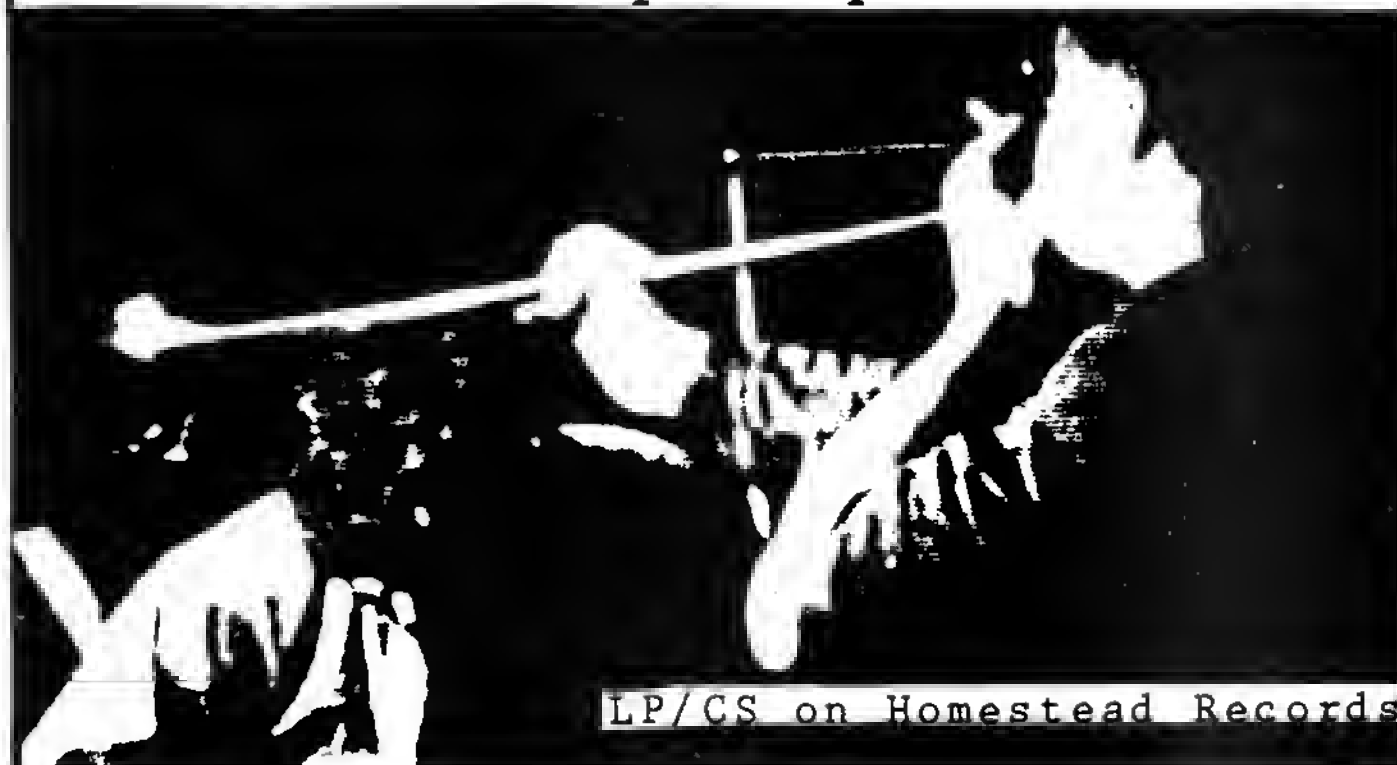
- Dave Poulter, 762 Walfred Rd., Victoria, B.C., V9C 2NP, CANADA

DON'T UNDERSTAND

Dear Flipside,

Maybe I'm missing something.. maybe I'm wrong, but what is the reason, and what is the meaning of publications like yourself (which I think generally generate and support positive and beneficial outlooks), doing interviews and supporting someone like GG Allin? Now, I by no means am saying I don't think the man has a right to sing (?) about the trash and general stupidity he does, it's fundamental and important for everyone and that he does have this right. I don't understand why you'd choose to support it and him. As I said before, maybe I'm wrong, and it I am, please fill me in. But as of right now, when I look at what GG Allin is doing. I think it's ridiculous. Not only are his lyrics and attitude (esp about women), twisted, but his entire production (yes, I think his whole act is a production), is contrived (regardless whether or not he means or doesn't mean the things he attempts to portray). Why don't we go back to very basic things like Madonna- who gets 99% of her popularity due to her stupidity and small amount of clothing- we all laugh at her and her publicity games and corporate sponsors, but then we can turn around and support (and you interviewed him) GG Allin. HIS whole realm is a scheme too and although it's not corporate or sexy, his popularity is based on the same bullshit as here (look at it from the moralistic and realistic point of view- not from the corporate) GG Allin offends me. Maybe it's because I'm female, maybe it's because I'm 16.. but I don't think so. Supporting freedom of speech is important. Supporting-meaning letting him do what he wants- but that doesn't mean you do an

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interview with him... Maybe you should interview child molesters and rapists off the street, too! At least they'd know or be able to speak with a bigger vocabulary than he manages to. Many people have fagged on the Yeasty Girtz (Yes I am an East Bay Gilman St. Geek), for their approach and usage of "freedom of speech" but they have a purpose and meaning. They have a point. I don't want to compare them to him (it's an insult to them), but they both are doing things out of the ordinary, only I can't see why GG Allin's considered so great. Read Maximum RNR- he's mentioned in scene reports, they interviewed him too WHY? The Yeasty Girtz on the other hand are doing something great, and I'm happy to have seen them perform. Their approach to women's rights is great. But what is GG doing that's great that we all should support him? This bothers me because why would a worthwhile publication like yourself want to support trash? Most everything you portray is good. Didn't you spend about 3 issues combating Paul and his fascist views? Why don't you just start interviewing and supporting him too? Hell, interview Screwdriver while you're at it. I don't know... I'm just sort of confused right now. Thankyou for your time and thankyou for doing Flipsida all this time.
take Care- J.K.M

(thankyou so very much for writing in [] [] hugs. Tim Stegall did the interview. We have a few Mail-in correspondances who do work for us. And this is his pet. I agree with you ... I think GG Allin is sick... but he is so sick that he is funny. Don't you think? Did you ever think that while we are laughing at people like Madonna, that maybe she is laughing right back in our faces??? I am sure GG Allin is laughing at us all...!!! And he has been around since 78 or so...??? Can you believe that??? We here at Flipsida interview all sorts of bands... and we feel it is up to people like you to write us and tell us how you feel. Doesn't it make you feel good to state your opinion!! Isn't it important that you let GG know what you think of him? (And

he most likely will read the letter you wrote!!) Life is ugly as well and beautiful... and that is what I feel we should let our readers see!! A full panoramic view... Honey. All the colors from white to black... Now, I would not have done the interview with GG myself and believe me... if I see him I'll keep my distance... he he... I feel humor is in order here, ??? Maybe Tim Stegall will respond to your letter too? -Hudley ;)<wink>

MIND-ALTERING BEHAVIOR?

Daar Tucson Skater,

It's a good thing you don't use narcotics because you lack the restraint and intelligence to express your point of view without resorting to insults and broad generalizations. Like it or not, Will Shatter, Lou Reed and Darby Crash were creative people- just like, say Ian MacKaye and Jello Biafra. It's unfortunate that some people are naive enough to believe that using drugs will make them creative or less accountable for their behavior. Although many talented people have admitted to using drugs, it would be absurd to think it helped them make use of a kind of intelligence they hadn't already developed beforehand.

It annoys me that you presume Flipsida readers to be so selectively impressionable. Flipsida merely wrote an article on someone who was highly visible in the punk scene. Would you be reading this zine if they didn't publish interviews with "icons" that you adore? You assume this issue has only two sides: to use drugs or not to use drugs, there's more to it than that. First a person decides, often subconsciously, what form of mind-altering behavior feels good to them: Sports? Demonstrating? Church? TV? Drugs? etc... then one must balance his need for a certain activity with how much or often he can do it without impairing his functioning or harming others. This is more difficult for some people than it is for others. No one knows why.

Enough didactics. Let me get back to the notion of creativity. You say Will Shatter's an asshole and Big Black sucks. You are endorsing a generalization that claims that anything a lot of people enjoy automatically bites. There's another cliché that says every generalization is only partly true.

- THOUR HALDOL, POBox 3392, Longwood, FL, 32779

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Well, last week my friend Stevo and also my bro Manny, were arrested for criminal trespassing while Steve was visiting his brother at a college radio station. (KBVR) The thing was that Steve & Manny (and also mo) were warned not to come onto the Campus grounds becuz "they didn't like our kind." This was total shit! So a few dayz later, Manny & and Steve went to help Steve's brother with the HC show at the Radio Station on Campus. They went to take a piss and when they came out of the bathroom the cops were dangling handcuffs in their faces. They both were arrested and "taken downtown". Steve was let go and Manny spent the night in the Pig's Den. Now Manny faces charges of criminal trespassing. And of course, he's pleading innocent due to the discrimination factor the pigs gave us. We're getting a petition to get those fuckers, on the 'Force', who discriminated against us, off! I don't like getting money taken away from me just to pay the wages of fucked cops! If this has ever happened to you, stand up and fight this crap. We don't need any more shit that society dishes to us.

-Sickened by Society, TANE ALLEN, 6945 SW Countryclub Dr., Corvallis, Or 97333

DECIDE FOR YOURSELF

Hi Hud,

This one's not for publication- it's just to keep the conversation going. You responded to my letter in the last issue complaining about people not being tolerant of gays and asking Flipside to be more aware as well by pointing out that everyone has different ideas on the subject. That's not an answer, and you know it!

Flipside doesn't promote everything equally that people have different ideas about. You're not about to run reviews of a Pat Benetar gig or interviews with the head of Windham Hill records. It may be hard to spell out exactly what the magazine is but it's pretty easy to say it isn't those. You know what's outta place and it doesn't matter how many have different aesthetics.

Now, how about advertising. Will you print copy if the U.S. Army asks? the Ku Klux Klan? My guess is you wouldn't. Now it's not aesthetics at issue, but politics. And even an apolitical magazine such as Flipside draws the line somewhere. When Governor Deukmagain (sp?) wants to write an editorial you're going to tell him to get lost, cause his viewpoints just aren't appropriate, no matter how many votes he got or gets.

So what is appropriate/ you don't have to tell me, but you have

to have some way or deciding, otherwise the paper loses focus. Why is the Army out (it is)? In general, what are the principles of Flipside?

Whatever they are aesthetically, politically they are for individuality and independence of spirit and freedom to choose personal values, or at least I think they are. Which means that you as editor don't tell punks or skins or whoever that they're wrong, cause in aesthetics there aren't right or wrong and your philosophy encourages all your readers to please their own tastes. Speedmetal and negative punk and anarchists live peacefully side by side on your pages because you don't take sides where taste is concerned (as long as the genre isn't completely inappropriate).

But basic human rights are not a matter of taste like musical preference. Allowing someone to be antisocial is one thing, but promoting violent behaviour violates the philosophy I think you hold. Cause promoting someone forcing another person to do or not to do something that doesn't hurt anyone else is contrary to the spirit of individuality. One either is or is not for independence- being neutral supports the intolerant by allowing them to use their force.

Which brings us to freedom of sexual preference. This is not a matter of aesthetics, whatever the tabloids may say. It is a fundamental part of human nature. There can be no neutrality- one is either for or against this freedom.

Decide for yourself where you fall, you say that you don't care who another person chooses to love or have sex with. Now put your money where your mouth is. Make that as much a part of Flipside as fighting for music that doesn't fit in top 40 and keeping warning stickers off of record jackets and encouraging lifestyles that differ from those of people on corporate boards and in the army. Make it clear that homophobia is inappropriate. Don't promote it; don't let your writers express it; and don't let your readers think that bigotry can still sneak in through the letters column. It should be a privilege to be published in Flipside, a privilege that is extended only to those with appropriate comments, with the measure of "appropriate" as being consistent with the magazine's philosophy.

Again, I am not gay. I am not arguing a personal matter. I am someone who believes in the right of all to be individuals free from coercion and outdated morals, with the only restriction being that each of us has to respect and permit that same right to everyone else. We all need to be more aware of how we hurt others. Some decisions are quite difficult, for instance whether to review records put out by EMI-Thom, which one reader pointed out as being a bad thing. I see his point and

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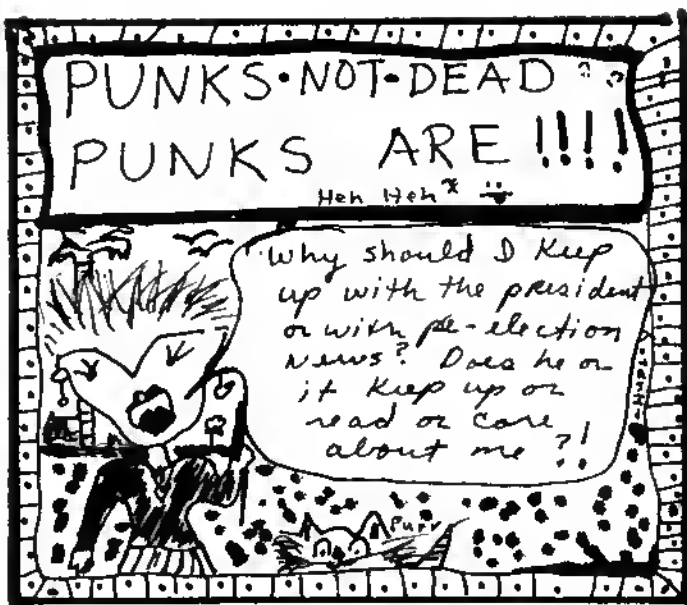
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would have a tough time deciding whether to apply it I were editor. But there is no counterargument consistent with a free society to basic, political rights, including freedom of sexual preference. One can choose for oneself, but there can be on "different ideas" about the right to make choice.

Write back if you choose. I love sharing thoughts and writing letters and getting mail and even being told why I'm off base. And if you do want to print this, go ahead. Print my address too, please.

- SETH BERNER, POBox 4809, Portland, ME 04112

(Good response. Yes it is hard deciding what is what here at Flip. And being that this is my JOB... and I mean my financial security. I do put my money where my mouth is. And like all jobs... I am really tired of this one. And this scene, mostly because my aesthetic tastes have changed so much in the last few years... that I am a pimple faced antisocial neutral lazy behind. That has grown a so tired of ideologies and isms... Words!! Inspirations are my love. Hope you get some good/bad responses to your letter. Irrational + unbalanced = Hud ;o Hail discordia? heh heh)

SPIN

As for Bob Jr. checking out new unrecorded bands... well, ANYONE who works at SPIN would laugh hysterically at that idea. Bob rarely goes to see anyone live unless he is VIP up the ass. He's gone to CB's for a couple of parties... but he wouldn't see an unrecorded band if it played in his living room.

Call any ex-staffer from SPIN and you'll learn the real story of Bob Guccione Jr. Yes, he can appear to be a nice guy, but he's a liar and a sleaze and has treated his staff miserably over the whole life of the magazine. Roberta Bayley left for "cosmic" reasons? Come on, get real. Bob has been through six (!) assistants since Roberta (None have gone on to be publishers) Call Roberta and ask her why she left.

Your original idea of SPIN being the establishment was closer to the truth than trying to portray it as some kind of tanzine. Even PENTHOUSE treats their editorial and administrative staff better.

I certainly hope that if FLIPSIDE goes glossy they don't in any way, shape, or form take advice from the publisher of SPIN. The staff there is great, but not the boss. When you do a story on a band you don't interview only the manager do you? Why not let some of the writers and editors and staffers of SPIN have their say? You'll find most of them listed in your telephone book. If not, look on the unemployment line.

-UNKNOWN

He/she signs with a circle with SPIN in the middle with a line through it. (Well it ends up that everyone knows more about Spin than we did, which is too be expected. I'll admit that before we did the Bob interview I had looked at maybe 3 issues of Spin and read maybe half of one (Henry Rollins' stuff). I mean, magazines with crap like Run DMC or Madonna on the cover don't interest me at all. I don't even pick them up. So then, why did we do the interview? I don't know, just thought we'd talk to the guy, see where his head was at. Obviously from your letter, Bob doesn't see how his staff sees him. Too bad. Again, it seems to me that an article on Spin would be of interest to SOME of our readers, since they are interested in seeing themselves in Spin's pages or on MTV, and forget about the fanzines and local cable music shows. Thanks for the insight. Now, does Bob read Flipside? Maybe he'll answer! - AI)

MORE JUNKIE TALK

I'm normally not a letter writer, but the letter by Mr. Tucson skater in

IT'S LOUDER THAN YOU THINK!



N.Y. WOLFPACK: Diehard Straight-Edge Punk
From Albany, NY



NECROPOLIS: From Atlanta, meet the future of Thrashcore
Fast and Furious, Deadly Serious and Maniacally Mad

...and yes, they're both new on

BOMP!

(a label you'll never figure out!)

Available at better record shops everywhere or, send \$7 plus \$1 postage (\$2 overseas) to:

BOMP! • P.O. Box 7112, Burbank, CA 91510

TEST TUBE RECORDS
12021 WILSHIRE BLVD 262
LOS ANGELES CA 90025

TEST TUBE IS NOT A SOCIALIST ENDEAVOR. IT AIMS TO TURN
A GOOD PROFIT AND PAY IT'S GROUPS. IF YOU WOULD LIKE TO
RECORD FOR US SEND US A CASSETTE AND INFORMATION
OUR RECORDS ARE TWO DOLLARS CHEAPER DIRECT FROM US
BECAUSE THERE IS NO DISTRIBUTER/MIDDLE MAN
IF YOU DON'T LIKE OUR RECORDS SEND THEM BACK WE WILL REFUND
YOUR MONEY MINUS ONE DOLLAR

CHRIS AND MAE
TTR6467 LP
SYMPHONIE '23 "THE PSYCHEDELIC YODEL"
recorded in Basel, Switzerland and 1987 digital
SWISS NOISE JOURNAL: "TEST TUBE AGAIN, DIGITAL DRIVING MU T.C.
BMW 6SERIES 260 KILOMETERS AN HOUR, MAKES
VERY LITTLE SENSE... BETTER THAN
MOST PHILIP GLASS."

THE DRUMS OF PANIC
TTR10853 LP
NEW RELEASES (DEC 31, 1988)
» » antidisestablishmentarianism «
SWISS NOISE JOURNAL: "SO HARD MY DOG ATTACKED IT!!"
RECORDED IN L.A., D.C., & STUTTGART, GERM.

TEST TUBE RECORDS
SINCE 1979
TEST TUBE RECORDS 12021 WILSHIRE BLVD *262 LOS ANGELES CA 90025

FS #56 really pissed me off. I will agree that punk rock has way too many junkie icons (in my opinion Sid V. is a useless piece of shit, and Lou R. is a fucking HAS BEEN). I will also agree with you that heroin sucks and so do the little rich 'Junkie Wanna-bes' you speak of. But, I'm sorry, Mr. Skater, the article on Will Shatter in #55 was not a romanticism of heroin by any means. As a matter of fact, Mr. Skater, it you were to have really read it, the author states that it is "A warning" about heroin. I'm a drug user myself, and one of the things that's kept me for being a heroin-user is seeing the tragedy of talented people (like Will and others- I'm not talking about useless shit-heads like Sid) dying because of this drug. The article was anything but romantic, in fact it was realistic, sad and disturbing. After I read it I couldn't help but be thankful that I never got into junk, and I couldn't help but think what a tragedy it is that Will left behind his girlfriend, a new life and an unborn-child that will never know him.

And regarding your nasty remarks about Mr. Shatter- you couldn't be more wrong, guy. I've been a giant Flipper admirer for years, and none of the guys in the band are "macho rednecks". Anyone who knows the band, or is a Flipper fan can tell you that for a FACT.

And if you think Flipper, Will or A31 ever did a song that romanticized heroin, you're an idiot. If you'd look at their lyrics (Flipper's "Get Away" + A31's "Warm White Night") you'd see they don't have good things to say about junk. As for Will starting shit with a girl, I think you're full of shit. It's probably the girl started shit with Will, unless you mean that they just got into a verbal argument (and there sure ain't no harm in that!)

So you listen, Mr. Skater, you and your Straight Edge buddies may have the right idea, but think before you go barking up the wrong tree and slander an intelligent dedicated and caring artist like Will Shatter.

-Thanks for yr time,

SANFORD, a pathetic, burnt out junkie-lover,

P.S. Goodbye Will, you were one of the good guys....

(Yeah... to bad Will didn't care more about taking care of himself, his girlfriend and his unborn child!!! It always amazes me how POOR people can afford the expensive habit of heroin??? -Hudley)

CHANGE

I'm very much puzzled by Hudley's remark to Bob Guccione, "I'm hoping Bush wins, just because I like things to change." Well, what changes are you hoping for and what makes you so sure that you'll get these desired changes under George Bush. Suppose things get worse?

I do want change, but what kind of change? I'm more inclined to write in Jesse Jackson's name at this point. After all, it's not as if the Democratic Party is offering any alternative- I realize that now. Dukakis & Benton vs George Bush & Kemp/Dole/all of the above. Two conservatives vs one conservative & a pseudo liberal. Some choice, I think it's time to make our own choices rather than resign ourself to the lesser or more evil of the two.

Anyway hope to hear from you.

- **Juliet Jake**

(I won't vote for Bush, but if he wins I think that would create a good stimuli for rebellion??? But you are right about the above, it's not all likely to cause this stimuli to happen. And when you say that it is time to make our own choices rather than resign to the lesser of the two evils... I agree... Ya our government is breaking... and this is bound to show up somewhere??? Maybe just another wave of 60's style rebelling with a dash of something new from the 90's. I am inspired to feel and think this, but I don't really have the words to express it... let's see what happens... it puzzles me also - Hudley)

HEY SHANE/TIM??

Last issue #56, Shane twice reported that MRR refused to review Excel's "Split Image" LP. I don't know what's going on but I thought that sounded wrong, so I looked back a few issues of MRR and found a review of that record in MRR #54. Maybe Dan (Excel) isn't as big a supporter of MRR as he said he was, otherwise he might have known about the review. Another thing- I heard the Divine Horsemen once- they don't sound like The Stones, they sound just like the Smithereens!

One more thing, Tim Stegall writes amusing articles, but he's always throwing in cheap shots at thrash (in the Divine Horsemen article- "I can't stand thrash music"; in the Lazy Cowgirls article of issue # 56- "That drool's deader 'n Elvis- it starts rapidly aging") Well, I've news for you Tim- 77 style punk is fine too- for a little while- and then it gets old and boring too (particularly English 77 style Punk) So, just write about the band you're interviewing and please stop throwing in your anti-thrash sentiment, 'cus it's pointless.

-Sincerely, **Matt Kalahar**

(Yeah Matt, we're always raggin' on Tim for his narrow minded attitudes! In fact that reminds me of a story that the Lazy Cowgirls told me just a while

ago. It seems that they were having some promo photos duplicated just before their tour, and low and behold, scratched on the negative is the words "Thrash rules, Tim Stegall is a fag!" Well I haven't had time to look into this, but I'm thinking maybe Katz did this, if so it is either an extremely small world, or else Tim is building a rather well known reputation for himself! Well, Tim means well, even if'n he can't fuckin' spell th' word'll be use'n his articles. Shane, on the other hand simply got his facts messed up or heard the wrong thing. In anycase, yeah..... - Al)

ANYTHING BUT A RAPPER?

Why the fuck does everyone think that if you're black, you can't be anything but a Rapper? Kinda pisses me off, Y'know? Just the other day I was at the mall and these Black guys came up to me and I guess they thought cause I wear skate shoes or somethin', cause they look at me and said, "You can't be a skater cause you're black!". I don't dress like a Rapper, and I don't talk like one either. I listen to punk, dress like one and the friends I have are punks, so I guess that qualifies me as one. But people who don't know me think I am a poser cause I'm black. My philosophy is that anyone who goes around calling people posers is a poser. I think that someone's race should not classify them as a certain type of person. This letter probably won't get printed. But if not, so what if it does. THANKX

(Dress or not, you are what you want to be... and you sound like you want to be a punk... why give a noodle what anyone else thinks... ya I agree it hurts sometimes :> -Hudley The Tall-House-Pie)

I SEE IT ALL

I read the letters section, every issue, and I see people bitching about skinheads, America, the government, the scene, corruption, cops (which ties in with the last one), certain bands, the way Flipside treats their letters & classifieds, bad drugs, people who do bad drugs, people who do good drugs, people who do any drugs, people who have funny names or bad grammar or bad skin or bad breath or even smelly feet! Basically, all I ever see is pointless bitching. Shit, I recently sent in a letter doing mindless bitching! But all I hear is people complaining, and saying "it's the punkrockway".

Well, I have a very different letter, which is just as "punk rock"... I'm going to talk about PEZ.

I like Pez. Pez comes in many flavors... cherry, strawberry, lemon, orange, and I hear that there will soon be Cool Ranch flavored Pez.

Even better are Pez dispensers, in which you house the Pez until further use. Pez dispensers are a punk status symbol; the more Pez dispensers you have, the more alternatives you are. I have 127 Pez dispensers... needless to say, I put Johnny Rotten to shame and make Jello Biafra look like a hippie! (nothing against Jack or Jelly-Belly.. they're close personal friends of mine, actually.. well... not really, but on can dream!)

Pez & Pez dispensers can be used for many different things...

1. A self-contained breathing apparatus.
2. An art deco lamp, wall hanging, or rocking chair.
3. Sustenance for outer space trips (not referring to LSD hits).
4. Punk rock microphones.
5. A self-defence weapon (I heard the Czechoslovakian Navy consists of three rowboats armed with Pez dispensers)
6. A nite-time reading lite (used especially with fluorescent flavors)
7. A way to transport drugs cross-country.
8. Telephone receivers (for those of us with ears 3 inches from our mouth)

And many other uses come to mind, but they're far too perverted to write, and take too many batteries.

There is some information about Pez that nobody knows. Sid Vicious, a man we all know and love, was NOT killed by heroin suicide, but by a Pez overdose, whether it was accidental or intentional, no one knows. Sid died a horrible death, tragic, painful, and extremely traumatizing (he mixed orange with lemon). So the next time you're in K-Mart (obviously excluding those Bunny's head on top), take hold of it, leap onto the checkout desk, raise your Pez-clenched hand into the air, screaming at that top of your lungs:

"With God As My Witness, I Offer This Pez Up To Thee, O Marvelous Sid Vicious!"

You will be joining a world-wide movement, and will have no problem getting out of the store.

Thankyou and remember... do it for Sid!!

P.S. I am NOT under the influence of any chemical substance whatsoever!

-Shockwava, 172 Cornelia Street, Plattsburg, NY 12901

Baboon Dooley Rock Critics' New Age Weekend!!

Seeking to put some real meaning into his pathetic Baby Boomer existence, Baboon plunks down 2500 big ones + heads to Boulder Colorado the Athens of the NEW AGE!!

What brings you to Colorado, Mr. Dooley?

I've never seen an eagle fly.

oh...

zoom

AIR

Mankind is the product of the mating of super-intelligent space beings w/ goats. Baboon reaffirmed this by meeting with one of our can-eating brethren.

.. So you see, we're brothers of the universe!

oootch!

oootch!

oootch!

He met a young woman + they spoke about auras. They exchanged crystals and agreed they should write.

So I said Swami,

you either take your

mitts off my

butt or I'll call

the Astral

center!

Wow!

Wow!

Wow!

Wow!

He walked across burning coals, calling out his mantra to protect himself from the searing heat!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

He spent the rest of the night meditating beneath a mountain top pyramid.

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

oootch!

Spirit channels are people who, specially gifted become voices for the dead! Baboon communicated with a Stone Age warrior who spoke no English!

Gub gub

gorf aün

gah golf!

whoa!

whoa!

whoa!

whoa!

whoa!

When Baboon returned to the day job on Monday, his co-workers noticed a profound change in him.

You takin' strange pills?

They don't understand.

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Dooleen?

Here's what the little symbols all mean:

1- Directly following the publication name is the issue number of the zine listed and reviewed here.

2- Following the issue number is the price. Of course this is usually the cover price and may not be a post paid price. o = means that although the publication is free, postage is not, so send some stamps.

3- The next group of letters describes the zines:

A- Publication type

NP- Newspaper

X- Xerox

P- Offset printed

N- Newsletter

GI- Glossy cover

B- Publication size

S- Small (11 to 16 pages)

M- Medium (17 to 48 pages)

L- Large (49 or more pages)

C- Notes

MC- Multi colored

I- Inserts

F- Flexi disks

U.S. zines

Amak

#3, \$3.00, GLMC

POB 875112

Los Angeles CA 90087

A catalog of alternative publications.

Anti-Establishment

#11, \$5.00, XMMC

P.O. Box 6188

Fullerton CA 92634

'Special All Women's Issue' with pornography, battered wives, sexism...

Antimedia

#28, X, XM

POB 95176

Seattle WA 98145

Anarchism and Religion, the Aleuts, Christianity and more, as usual, a good read.

Artificial Insanity

#2, .50, PM

346 Richmond Ave.

Brooklyn NY 08012

A pilgrimage to the Dischord house? Also, an interview with Gieg Hietson.

Attitude of Contradiction

#6, .50, XM

P.O.B. 187

N. Hollywood CA 91603

Interviews with The Dickies, Social Distortion, and SWA.

Bayou La Rose

#27, X, TM

POB 2576

San Diego CA 92112

A quarterly journal of working class ecological liberalism and human rights activism.

Bitch

#21, \$1.75, NPM

478 W. Hamilton Ave. Suite #164

Cambridge, CA 95008

Articles on Lady Bo, 'Rock's first female guitarist', The New Innings, and Joan Jet. Also, an interview with Weenie Roast.

BOB

#33, \$1.75, TMMCF

1151 1st. Av. Suite F

New York NY 10003

Miracle Legion, Laughing Hyenas, Sciam, Naked Prey, and three band compilation flexi.

Bona Dance

#2, .75, PM

5673 Highway Dr.

Hastett MI 48840

Great new zine includes White Zombie, Chodbourne, Dajals, etc.

Brauhaha

#8, X, XM

P.O.B. 152

Honolulu HI 96810

Collage art and interesting arty and political tid bits.

Club

#7, \$1.00, PI

4702 W. First St. 'E'

San Antonio CA 92703

Not a punker 'zine; rather, it is geared toward the more 'mainstream' gloom and doom bands. J.F.A. are included though.

Contrael

#5, \$2.00, GLMC

P.O. Box 10832

Beverly Hills CA 90213

The Fall, The Gnn Club, DEVO, and more stuff here...and a Brian Wilson interview... ohhhh J

Cut Zine.

#5, \$2.00, PM

11 Julian St.

Norwich CT 06360

Good reading with articles on Elliot Sharp, Band of Susane, Chain Gang, record reviews (the smallest) and all of that.

Dagger

#7, .50, XMMC

POBox 460

Somerville NJ 08244

A music fanzine with interviews and record reviews and more stuff. Took awhile getting this one out because of 2 jobs and the beach via summer

Disabey

#1, X, XL

166 Dewey Ave.

Newbury Park CA 91320

Rubella Ballet, Shrapnel, No FX, Final Conflict, record reviews, and more.

Dumpster Dive

#7, \$1.00, XM

75 Osbourne Av.

Northwalk CT 06855

Great debut issue, tons of tiny text includes Toxic Reasons, Gwar, Exploited, GG Allin etc...

Factsheet Five

#27, \$2.00, NPLMC

2 Arizona St.

Rensselaer NY 12144

Mike Gunderloy's amazing zine in which he reviews every publication imaginable, with music reviews and articles by others to boot!

File 13

#1, X, PM

115 Wedgewood Circle

Fairtown NJ 07724

No comics. Nothing about psychodrama. Mainly record reviews.

Fleeting World Catalog

#91, X, XM

742 N. Cherokee

Hollywood City CA 90038

Self proclaimed distributors of 'global vandoo', this is a mail order music and stuff catalog.

Glich News

Vol 4, X, PM

P.O.B. 4429

Austin TX 78765

Austin's only alt music magazine presents Lunch With The Fat Man, Austin Aquie Festival, reviews and local notes.

I4NI

#8, \$1.50, XM

7 Glen Clair Dr.

Trenton NJ 08618

Good HC coverage, ish ish features Donzig, Ads, 7 Seconds, Dog, All and Aitless plus the usual.

Life of Crime

#4, X, XM

P.O.B. 20375

New York NY 10025

Good opinionated writing, art and poetry.

Lighten Up

#9, \$1.00, XSMC

8 Wingfield Cir.

Little Rock AR 72205

Fugazi, Dog Nasty, Mind Over 4...

Lively Arts

#11, X, PMMC

POB 4906

San Diego CA 92104

The Screaming Tribesmen, the Iguanas, Moja Nixon, Gaye Bykers on Acid, and a lot more...

Living Free

#45 \$1.50, XS

Box 29 Hiler Branch

Buffalo NY 14223

cucumbers, ocean freedom through ciewing, and six ways to get free land.

Lungsnake

#7 \$1.00, XL

P.O. Box 51287

San Jose CA 95151

Assorted ramblings, artwork, poetry.

Maximum Rockit all

#65, \$1, NPL

POB 288

Berkeley Ca 94701

New expanded format with bigger type.

No Room For Art

#2, X, PS

1000 El Embarcadero #E

Isla Vista CA 93117

Inside: D.R.I., a typical vacation in Stockton, Ineled, and more.

Now What

July '88 X, NPM

201 Evergreen St. #2-2A

Vestall NY 13850

Short Dogs Grow, Mr. T Experience, Nixon's Head...

NUKE

#4, \$1.75, GM

300 Arrowhead

Cawence KS 66044

Hard glossy cover (even if the artwork is skul and naked lady... yawn) Naked Raygun and Raxie Reesons interviews... you know it...

Off Beat

Jun '88 \$1.50, NPI

P.O. Box 20757

San Diego CA 92120

For all practical purposes this is a well executed photo zine with all your gloom and doom faves. Check it out.

Offense

#22, X, NES

POB 12614

Columbus OH 43212

Plenty of letters and an amusing review of the 'Dope Jam' tour when it hit Ohio. Required reading even if T.K.'s a stinker.

Option Magazine

#21, \$2.50, GLMC

2345 Westwood Blvd. Apt2

L.A. CA 90064

Volcano Sune, Stetsasonic, Balancing Act, Big Dipper...

Paradox

#7, \$1.00, PMMC

676 Pleasant St.

Worcester MA 01602

Cosmetic Deformities, publications, and random writings.

Pit Magazine

#4, X, PL

P.O. Box 3344

Richmond VA 23220

Wiggle, Fugazi, live and record reviews.

Plain Brown Wrapper

#242, .50, PM

1241 West 10th

Ene PA 16502

Not a porno mag, but a 'zine filled with poetry, art, and comics. Also is a contest where one tries to identify photos of squashed animals.

Ramblings of a Twisted...

#4, \$1.00, XM

P.O. Box 540615 College Pk. Stn.

Orlando FL 32854

Reviews, articles, personals, poetry, and art.

Random Writings

#20, X, XS

Box 29 Hiler Branch

Buffalo NY 14223

Published whenever five pages are completed. This ish includes Defense of Land Ownership by Bob Black, etc...

Reflex Magazine

#6, \$2.50, GLMCF

120 E. 32nd St. Suite 407

New York NY 10015

Wire, Downey Midew, Thin White Rope, Sugar cubes, Bite Like A Kitty, etc. Includes unreleased flexi with DEVO and Calvin Newman!

Rocket

#107, \$12/yr TMMMC

2322 2nd Ave.

Seattle WA 98121

Pro tabloid covering entertainment, doing an especially good job with music, and a lot of underground stuff.

Slag and Lettuce

#8, \$1.00, XM

Chris Boaris, 242 South Gill St.

State College PA 16801

Well laid out and thought out with interviews/features on: JFA, Waizone, Gwar, life Sentence, School of Violence...

Sounds of Suburbia

#2, .75c, PM

P.O. Box 7472

Wilton CT 06897

In this issue: Descendents, Hnnger artist, Zombie Squad, A.S.F. and all sorts of other reading...

Streets Ahead

#7, \$1.00, XMMC

4644 Rnth Way

Union City CA 94587

Art, poetry, prose and some reviews in this hand painted DIY wonder.

This

#2, \$1.50, PM

P.O.B. 1005

Dekalb IL 60115

Dead Milkmen, Out of Order, The Detentions, Ohs Ball, and June Bug Massacre, pins 'on incredible amount of reviews by rank amateurs.'

Thasher

Nor 88, \$2.50, GLMC

POB 884570

San Francisco CA 94188

Hard Ons get got by Gitter, and all the usual skateboarding stuff in a completely pro format, but then you know that.

Time to Unite

#16, X, PM

P.O. Box 6188

Fullerton CA 92634

Plenty of articles cut and from newspapers concerning the unhealthy state of meat and chicken. Also, articles on various topics.

Too Far

#7, X, XM

1163 19th St.

Berkeley CA 94607

Good emotional, political reading.

UFO

Vol3 #2 \$3.00, GLMC

1800 S. Robertson Blvd., Box 355

Los Angeles CA 90035

'An international forum on extraterrestrial theories and phenomena.' Featured this issue Alien abductions: The Medical Evidence. Although not too many punk reviews!

United Anarchist Front

#1, X, XM

POB 2552

Santa Fe Springs CA

647F
National Inquiry LP
Definitely one of the L.A. areas best bands: great punk rock chops mixed with some of the funniest classic lyrics ever. Like the 'Cop Corps' song and check the hilarious 'Madonna of the Dead' which begins with a monolog about a resurrected Madonna has created an army of wanna-bes, the invasion of living snatches so to speak, what a hoot, better than Fear anyday! - Shane
Richies Redneck Records Box 2640 Bell Gardens CA 90201 USA

APRIORI
Damn The Past LP 12 inch 45
A DIY LP from a New Jersey band who've been A Priori since 1986 and were Ed Angers Army in '84. Supposedly touring this summer, I'd go check them out since this LP is good melodic punk throughout. - Shane
New World Records 108 Skyline Dr. Morristown NJ 07960 USA

ADRENALIN OD
Cursing With Elvis In Big boots LP
After a bit of a wheel spin with their enjoyable, yet fallish EP, AOD are back in time form with this hot new LP full of classic A.O. ditties. True to AOD tradition this record is chock full of fun hits including their version of Elephant Walk and a song about Flipside Uncutted! Fuck yeah. If you like good clean high speed punk rock, then you already like AOD and you probably already have this. - AJ
Buy Out Records POB 363 Vauxhall NJ 07088

AMQA
Mutant Cals From Hell LP
This came in handy when my pup lizard was looking for something to chew on. - Kirk
Synthicide

ANGELIC UPSTARTS
Live And Loud! LP
A live 'official bootleg' of one of the all time best movers and shakers in the punk music industry. They're packed all the Upstart fans loves on one single piece of shiny black vinyl. Imagine that. Songs from the first record predominate here, but they do nestle down with the latter stuff to make a clean little package of wholeness that any upstart will no doubt feel a need to become a part of. They are still at it, too. Imagine that. - Paul
Link POB 164 London England SE13 5QN

ANNA DOMINO
Templing EP
On the cover the beautiful Anna stands with her hands in either mudra (yoga-type) or martial arts positioning - or maybe mime, reminiscent of Bowie's stance on one of his own covers. The music is a lot more limited than anything by that maestro and don't confuse Anna with Anne Anxieties thought both fit into that Brit post, Kate Bush, post industrial dance New Romanticish. - Shane
Giant Records POB 570 Rockville Centre CA 11571 USA

APATHY
Out The Window LP
For some reason, all I can hear are the Kiss influences. Change apathy to annoyance. Some of the almost Murphy-like vocals are listenable though. - Jay
Fat Bat

BALANCE OF POWER
T.M.O.A.B.D. LP
They motherfucker! Hardcore is a movement, not an investment! Sure, you say that now but as soon as you learn to play your instruments you'll be sending your demos to Combat. - Kirk
Balance of Power 403 Pearl St, Fredrick MD 21701

BASTRO
Rode Hard and Put Up Well LP
From the ashes of Squirrel Bait guitarists/zine editor David Grubbs (the Trail has formed Bastro and ever loyal Homestead exec. has released this 6 song record which is probably closer to Nice Strong Arm than anything else on the 1 label. Post punk or something. - Shane
Homestead POB 570, Rockville Centre New York NY 11571 USA

BEAT HAPPENING / SCREAMING TREES
Sief titled LP 12 inch 45
What do you get when you cross a childlike, mostly acoustic trio with a rave up garage combo: well that's what these two Seattle groups have done and Homestead has brought you the results. The naive quality has won out over raunch. - Shane
Homestead POB 570, Rockville Centre New York NY 11571 USA

BHANG REVIVAL
Bhang Revival tape
4 girls from Chi-town who have the garage punk instrumentation and delivery down pretty pat but whose vocals never seem to match the intensity of the playing. They just played in L.A. and demonstrated lots of enthusiasm: handing out more tapes and t-shirts than they sold. Look for a record soon, or if you're a label contact them. - Shane
Bhang Revival 3620 N. Hermitage Chicago IL 60613

BIG DRILL CAR
Big Drill Car cassette
Big Drill Car feature two ex-MIA members Mark and Frank. Mark is back with all the great guitar licks that made the last incarnation of MIA so great, and Frank takes up vocal duties this time. What they've come up with is a powerful yet melodic punk sound, a lot like good old Descendents, but with a lot of their own uniqueness. I'm sure we'll be hearing more from these guys. - AJ
Eaton Music 266 E. 20th St. Costa Mesa CA 92627

BILL & THE WILLIES
Dogshit LP
Well arranged - 60's. Psychodeck-tackably Rock n' roll. Plenty of guitars and Moody Dave Vanian Vocals. Although there are no stand outs, still a great LP. - Kirk
DST POB 346 Dunn Loring VA 22027 USA Earth

BIRDHOUSE
Burnin' Up LP
Loads of dunts who should probably know better've been tossed around such adjectives as 'Detroit' and 'Oz' whilst I've to sum this one up. Funny, but it sounds more like thrashed-out UK Subs or Machine Gun Etiquette-era Damned to these ears. Whatever, long-haired gir. Look that'll keep ya plenty warm 'til the next Cuff LP. - Tim Stegall
Link POB 164 London England SE13 5QN

BLACKBIRD
Blackbird LP
Former Rock and File members Chip and Tony Kinman are at it again, this time with a techno band that features the expected Chip on guitar and Tony on bass, but also the unexpected: a machine on drums. And that machine's turned up real loud. This combination could possibly fall into a 'disco' beat, but doesn't thanks to that droning, psychodeck like guitar playing and de-emphasized, monotonous singing. That may not sound too appealing, but it works, and this is quite an enjoyable LP for those looking for something a bit different. - AJ
IIOKI RECORDS PO Box 49593 Los Angeles CA 90049

BLITZKREIG BOYS
EP
Slow Romones lip offs. - Kirk
Raktar Records PO Box 26 6101 Kannus Finland Europe

BOMB
Hits of Acid LP
I'm big on covers and let me tell ya this cover is cool but not half as wicked as the pre-insane rock that it presents. Mid tempo jumbling w/ acid coated guitar lareplay. Surreal lyrics deft out by a fairly convincing vocalist. The drummer deserves a lot of the credit as he precisely lays down the convos for this hypnotic barrage of noise. - Kirk
Boner Records PO Box 2081 Berkeley CA 94702 Hell

BOOM BOOM GI
Shida A Little Closer LP
Two guys, two girls, one good song, the title cut is a rocker, the rest are drary country college pop rock but the lyrics and image ain't bad. - Shane

Boom Boom GI Records POB 30853 Seattle WA 98103 USA

BRAIN BITCHIE
Nuclear War/ Alphabet LP
Twelve inch singles or a lot of people that want your money. - Kirk
SST POB 1 Iowanda CA 90260 USA

BUSINESS
Welcome To The Real World LP
Simple rilly rock pop with lots of melodies and hooks. This is good stuff but I'm beginning to feel as if these guys are holding something back. I'm not expecting them to do their oldies but something is missing. - Kirk
Link POB 164 London England SE13 5QN

BUZZCOCKS
Love Bites/ Another music... Cassette
The greatest band that ever walked the face of the earth. Fuck the Doors and the Beatles. Is this 'Nostalgia in an age yet to come'? It is here, now-ed! - Jay

C.B.D.C.
Demo Number 2 tape
Toughout punk-bc with sprinkles of metal here and there. Not bad. With dedication they could break through. Check it out. - Cap'n Kirk
CBCD 3102 W College Av. Greenfield WI 53221

CATHEADS, THE
Submarine LP
Their first was a fiesta at the highest order, and this is no diff. More trashy, thunderous loekbluepunktrian western from the Maine San Franners. It's one son of the Minneapolis 'Akre On Radio' (A tribute to my hometown) How the fark can they pick up KOPY? 'The Country Giant' on S.F.71 Doesn't convince you, you're probably been dead since 8/16/77. - Tim Stegall
Restless Records El Segundo CA 90245

CHEMICAL PEOPLE
So Seizist LP
Fun, good old fashioned punk with a variety of flavors, lots of Social O. and Buzzcocks influences, and the cover's gonna piss off just about everyone in the world. I sorta helped with the original sessions so I guess I shouldn't be reviewing this. Produced by Bill Stevenson. - Pat fear
SST POB 1 Iowanda CA 90260 USA

CHRONIC CITIZENS
Capital Cuff LP
A band that has been around in various forms since '85 and who are mainly the brainchild of Greg Englesman who wrote the songs, song, produced and did the label number so he could put this out. The result, a decent hardcore LP with nods in the direction of other styles. Our copy came not only with lyric sheet, but with a band photo collage. - Shane
Pariah Box 1066 Old Chelsea Sta. NY NY 10011 USA

CLASH, THE
The Story of the Clash Vol. One LP
Awright! Who put all these fuckin' scratches on my old Clash Records! They weren't there when I bought 'em ten years ago!! (ok, ok... big deal you listened to The Clash way back... What a 'braggadocio' -huh! Well, until the culprit 'fesses up, I got this to keep me warm at night; a two disc assemblage of all the singles and best stuff from the albums (exc. the dreadful post-Jones patchwork 'Cut The Crap! The whole shebang's been digitally remastered. I believe I at least his SOUNDS louder than my ten-year-old recs!) and the photos, packaging and liner notes! all a hoot all extremely large proportions. Unfortunately, this is a sad comment on this band that their Greatest Hits epitaph ended up better than any of their actual albums: recored-as-such. Still this does prove that, at one time, this WAS The Only Band That Mattered. (Amen -huh! - Tim Stegall
Epic

CLICK CLICK
Rorschach Testing LP
The only question one could have after listening to this drabble-driven music is why. Why did somebody put out this angst-ridden, gloom and doom collection of nonsense? Who is responsible for

this project? The answers to those questions are really irrelevant, because they only lead to one final question. Who cares? Ph
Play It Again Sam

CLOSE LOBSTERS
What is there To Smile About? LP
Carlyon! one of the dorfiest band names I've heard all year, but this domestication of limaypop answers a lotta important questions like: What would the Buzzcocks've sounded like minus chainsaw guitars? What would the lost Three O'Clocks 45's have sounded like minus the lysergic seepage? What if Pete Shelley had stayed with the 'locks and led 'em into his 'homosapien' phase? Would be the best, non-dickhead pop release of the year. If the Soup Dragons hadn't already fucked it up for 'em. Tasty beyond belief. - Tim Stegall
Enigma

CONDITIONZ
Head LP
A bunch of great original Slogoes type punk rock along with a way cool cover of 'Eighteen', probably my fave record of this batch. The kind of punk rock that Tim Stegall or Chris Stigiano would approve of. Apparently they've been around the L.A. scene for years with this their 3rd LP having been awarded for quite some time. Can't say I'm familiar with the earlier stuff by this Riverside band, but I'd like to be. - Shane
Toxic Shock POB 242 Pomona CA 91769

CONTROLLED BONE MARROW TRANSPIANT
Speak 7 inch
Political lyrics and run of the mill musicianship but with lots of enthusiasm and DIY spirit makes for one of the dozens of decent punk records Flipside gets each issue, 4 songs here. - Shane
Scorch POB B290, Bannington College Bennington VT 05201 USA

COWBOY KILLERS/ THE SECT
Split ep 7 inch
This split 7 inch kicks out 2 really rocking songs by the Sect with plenty of distortion. The Cowboy killers play a much more aggressive hardcore thing and quite impressive if I do say so myself. No metal shit here either. - Kirk
Wow Records 50 Roldand Rd. Newport, Gwent NP9 7GF Wales UK

CREAMERS, THE
Geoffball LP
So, what if the lazy Cougurs really WERE fannies and listened to the Buzzcocks and Gen. X as much as the MCS, Dells, and Ramones? Pick this up, it's not the answers to these pressing questions, then to hear their 'Tribute' to Thunders ('Broken Record') and three all lust-drenched tracks. Nice to see the return of cunnygung after the unfortunate demise of X-Ray Spec. Dos is! vely, vely WUNDERBAR! - Tim Stegall

CRIPPLED BY SOCIETY
Crippled By Society tape
Generic heartfult huh?... I lyrics, positive punk type of stuff this is decent musicwise. - Shane
Crippled By Society 7315 Park West Dr. San Antonio TX 78250

DAMNED
The Light at the End of The... LP
Wanna feel older'n shit? Just wait 'til every band you grew up on breaks up and/or releases two-record greatest hits packages! (Feel sick to my lunny toot -huh! I can just see it in a couple years: Yo sit down in fronto the tube for 'Attack Of The Killer Axolotls' when suddenly 'New! from K-Tell: The Advants 20 Greatest Hits! Not Available In Any Store! Unfortunately, this Damned (etno is available in YI, Avg. Retail Outlet. Does contain a hefty dose of the cool ghouts' early Detroit-cum-London mssion... Unfortunately, it also has a goodly helping of their recent Gothas hor-hum. A band that shoulda had coals driven down its throat in '82. - Tim Stegall
MCA

DARE TO DEFEY
Dare To Defy Cassette
Hardcore of decent strength with some schizophrenics in the lyrics since some

songs are about psycho killers as if from the depraved view point and one is called 'Goi Whals Coming' and is about the monoids who wind up behind bars for their crimes. Definitely all the lyrics are about mon vs. man, which just happens to be another song like on this 9 song cassette. - Shane
Dora To Defy 110 Beverly Dr. Visunett Square PA 19438 USA

DAYGIO ABORTIONS
Here Today, Guano Tomorrow LP
Great lyrics and as diverse as this speedcore (what ever it's called stuff is, it's not my stuff. - Kirk
Fringe POB 1195 MPO Hamilton, Ontario L8N 4B4 Canada

DAYLIGHTS
King 12 inch Ep
I kinda like this funk gloom type of danceable rock but it seems too perfect. Almost as though their next LP will be on a major then they will pretend they're hip to the underground. - Kirk
109 Records 109 St. Marks Pl NY 10009

DEATH SENTENCE
Stop Killing Me LP
Heavy guitars and gruff vocals dominate this record with a lot of DOA and I hope to say it, but... SNFU influences. Hey, I ain't complaining. Canadian bands fuckin' RULE. - Joy
Fringe POB 1195 MPO Hamilton, Ontario L8N 4B4 Canada

DEMOLITION HAMMER
Skull Fracturing Nightmare tape
A 'death crush power trio'. The predictability doesn't distract from the power for me. These guys do deserve an album deal so good fidelity can bring out the power to its fullest. The bassist and guitarist alternate the vocals. The promo insert even contains song explanations as well as lyrics. - Shane
Steve Reynolds 836 Paksade Ave. Tonkers NT 10703

DETOX
We Don't Like Your Either LP
New HERE's a fun album, by golly, a punk band that can still entertain the hell outta me, I guess all hope is not lost. The problem is that stuff like this is few and far between, and hard to separate from the general crud. Well, Flipside has latched onto a band that was well worth recording, and it's a great sounding record. I can't believe it! Way to go, Chaz Romeez, great mix duet! the vocals are so clear you can hear every word, the guitar is awesome, the bass and drums right in there, airtight! While this record brings back happy memories of the best flippers, Dead Kennedys, Vondos, it's not a throw back, it's a continuation of a great party that drops out of sight and then flares up again when you really need it on your turntable. You won't believe it, side one is an incredible marathon 31 minute anarchy-fest, and side two is four great, funny rockers with brilliant lyrics, plus one instrumental. Adhesive Jane has gotta be my fave. Don Farkitt! sings stuff like: Sometimes I hit up the liquor store/then I head on home/Sometimes I take a few hookers with me/I'm much too nice to be alone. We got a winner here, folks, get this record and your amusement level will rise 100%. - Gary
Indiana does not lie.
Flipside PO Box 363 Whittier CA 90608

DIE KREUZEN
Century Days LP
This is a fucking toffie coaster! The first LITTE EARTH QUAKES is a complete assault on the ears. Piercing psycho metal rock in the DIE KREUZEN fashion. Then we can glide into a completely different approach at inging our senses, such as 'LEAN INTO IT'. The entire lp rocks back and forth in a manner that assures me DK are making a statement that not only hasn't been said but needs to be said. - Kirk Touch & Go

DIRTY FACE
I Can't Hurt Myself LP
Probably Albany's favorite sons since local time the Buzz gives away a single of there's along with a subscription. As expected this is mid-tempo froilock ala Del Fuegos - not too bad since actually the disc borders the garage punk Slogoes territory as well. - Shane
Overwhelm Records 654 San Creek Albany NY 12205 USA

DISPOSED

Sister Mary LP
This band would fit perfectly into I.A.'s gloom scene—certainly more so than many of the acts on the 'American Gothic' compilation. The cover here is the Doors' 'Waiting for the Sun' and it completes the mood of 'living it like it is' and 'waiting for borrowed time' from the original 'The World'. A song or two is almost 'College radio', but Christian Death, early Furs or KLF are better reference points than Mission UK. Shane Donaghe, 6 Georgian Ct. Morriston NJ 08053 USA

DRUNK INJUNS

Frontside Grand LP
When Al when to see these guys at Raj's recently, he was unimpressed. It was stoked just on principle that on out of town punk band was getting to play there. This album is pretty bass, in no way the hardcore I expected, this guys have been influenced by Brit gloom that's Meta of Thrasher (amel and horror and self extending back to Roky Music or Doll By Doll, thus I think they are participating in a worthwhile genre. Pictures on the sleeve show that band in horror masks, but the lyrics are in no way emphatic, they're actually quite literate, even literary. - Shane
Beware Box 8331 San Francisco CA 94108 USA

ELECTRIC PEACE

Ineedslike LP
Lots of talk about 70's influenced bands, be it 'Greta' from the UK or just I.A.'s homegrown Aerosmith clone scene, well Electric Peace sound a lot like Deep Purple at this absolute best before they got big, thought I can never remember which Purple single it is that Brons voice resembles. This LP is full of uncompromising songs. Brons been doing this band long enough to have honed his vision—gone are any new wave or college radio tripping. Electric Peace dish out pure hard rock and ponder to no one. I'd be nice if they got the record sales they deserve instead of all the glory going to Brit bands like the Cult who also successfully play hard rock 70's style. For the record, Flipsides last cover artist, Sylvia Juncosa, plays guitar on one cut. - Shane
Barred Records 2153 1/2 N. Highland Av. Hollywood CA 90068

ETERNAL SMILE, THE

The Eternal Smile EP
Dark gloomie danceable sad pop. I bet they get popular and when they do I'm telling this to Beeker Bobs!! - Kirk
Eternal Smile P.O. Box 627 Richmond B121 Melbourne, Australia

FIRE PANTY

7 EP
Four DC women go all out with the most interesting Dischord release I've heard in a while. This record reminds me of, strangely enough, Beelzebub. Not so much musically, but emotionally and Amy Pickering is one hot vocalist. I'd recommend it to anyone but I'm not lending this one out. It goes on my permanent playlist... - Joy
Dischord Records

FRAGRANT MOTH

Fragrant Moth tape
Suffering from a muddy recording these guys still manage to release a really great demo, rock-pop with good hooks and bite. Keep it up. - Kirk
Fragrant Moth P.O. Box 5272 North Bergen NJ 07047

EREEWILL

Free will tape
Another cool hardcore tape. They say bands from the desert have a recognizable sound, well these guys must see a lot of snow all year but it didn't turn these guys into cold wavers. - Shane
Free will 1036 Mt. Whitney Big Bear City CA 92314

GENERIC/MORTAL TERROR

Split LP
Like the Manic ears split LP where two thrash bands share vinyl each ripping through a set of songs—Mortal Terror have more political lyrics, including a song called 'Yankee Go Home' with the usual 51st statement. Generic have personal lyrics that question the internal policies of being a punk declaring that they will not be a soundtrack for misdirected violence. Decent LP. - Shane
Meantime 11 Salutation Rd. Dorlington Co. Durham DC3 8JN England

GOOD BULLIES

Good Bullies EP
One side is a dragged out ball squeezer,

while 'Kick It To Sleep' displays capability and execution. Freck rock with forced out vocals. Sounds good to me. Kirk
Amphetamine rapide records 2636 Lyhalla Ave. S. #4 Mpls MN 55408

GNM

Face Of Betrayal LP
I mean 'Oh Bald Chicks In Bondage' which took about 'She's cuttled to a point, I got tattoos from her rusty spurs'. Robert the guitarist and I assume the original member of this punk out fit have been around and play I.A. frequently, writes the lyrics as well, so in a way this is his band like Social D is Mike Nuss's. - Shane
Alchemy P.O. Box 597004 San Francisco CA 94159 USA

HAIF JAPANESE

U.S. Teens Are Spoiled Burns EP
Title track's a nice bit of Jadoce. 'Silver And Katharine' shows Meister Fair gittin' off mushy 'n' sentimental as the guitarist tries out his new phase shifter and a saxophone gently weeps. Side Two houses odds to two ace Seventies icons, Patrizys Smith and Hearet. One's a garage band with spazz guitar, the other's a stomp/drone with spazz guitar. The latest non-standard pop punk you can buy without a prescription. - Tim Stagat
50 Skodillon Watts Records 5721 S.E. Laguna Ave. Stuart FL 34997 USA Earth

HAPPY FLOWERS

1 Crush Bazo LP
There's a thin line that divides noise from fucking noise and these cats like to walk it like a tight rope while juggling life misery. - Kirk
Homestead P.O. Box 570, Rockville Centre New York NY 11571 USA

HAPPY FLOWERS

Wre Brush 7 inch
Imagine if you will, being grabbed by your precious long hair, dragged through mud, shit and across city streets in an unchristian manner. Well, see you here tomorrow, come time. - Kirk
Homestead P.O. Box 570, Rockville Centre New York NY 11571 USA

HAPPY TALE ME NOTS

Out LP
Not quite as mannered as the Chameleons, this is still the most melodic of all the garage type Oz out fits putting them in an altogether different genre—not as soft as Go Betweens or anything like that, and not as pop as the Hoodoo Gurus, on all Australian best, especially if you listen to Andrea Entho's late night radio show here in I.A., she is very partial to them. - Shane
Waterfront Records P.O. Box 537 Sydney South 2000, Australia

HEAD ON

Together tape
These guys were the Deleware hardcore banner and on this tape are trying to follow in the D.C. 'Embrace' eliya. Witness the label name, yep, they do try to make deep statements and come off a little pompous as a result since I think the music is bordering on mediocrity due to lack of originality. - Shane
Deep Statement 302 Country Club Dr. Wilmington DE 19803 USA

HEAD OF DAVID

Dust Bowl LP
Pounding industrial noise that is much appealing even though the production suffers (yes we all who gres a fuck about Steve Albini) guitar detailing. Lots of devastation here kids. As with most BLAST FIRST sayings. - Kirk
Blast First 196 Grand St. NYC NY 10013

HERESY

Face Up To It LP
So this is the mighty Heresy all the little punkies are all hard about. Well, I was expecting a lot more, at least a group that knew how to play their instruments. I could go on and on about how generic this is but you're going to buy it anyways. - Kirk
Still Thinking Records P.O. Box 367 Station A Mississauga, Ontario L5B 3A1 Canada

HOMEMADE SIN

Greatest Distance Between 2 Pts Cassette
A band with two previous tape releases available, the new one for an album they'd like to see someone put out. Each side of this is only 3 songs long and has it's own title. The A side is called 'Living It' and the B side is called 'The Thought Process' and these guys both live their music and have obviously put some thought into their metalcore with songwriter flourishes. - Shane

Sid Williams 1432 Fresno Rd. Wilmington DE 19803 USA

HONEY DAVIS

My Heart Attacked Me LP
Although I ultimately prefer the hard distortion of Electric Peace, this is in fact a very appealing EP. Honey is the sole man responsible for the guitar devastation of both bands. This LP captures him blue, very blue and raw. Guys got a lot of cards up his sleeve. Kirk
Life and Death Records P.O. Box 3654 Hollywood CA 90028

HONOR NOLF

Craig Olive EP
Continuing in their own brand of psycho-depressant punk/sludge/drone that seems to have found its niche on Homestead. I love this band, or rather love/hate this band because they are capable of driving the nail into exposed nerves of your brain while leaving you physically unscathed. Makes me feel unclean in the light of their own 'dark' purity. Ward, no other band makes me feel that way. - Joy
Homestead P.O. Box 570, Rockville Centre New York NY 11571 USA

HUMMINGBIRDS

Swim to Shore/Be Careful Single
The second single to fly to these shores from the land of down under is another double-sided success for the Hummingbirds. Won't proof that this band is here to stay; the flipside to this single, 'Be Careful', like their last single is stronger than the 'A' side. 'Be Careful' is a melodic, haunting poem to love, pursuit of happiness and acceptance of one's self. Combining an early Velvet sound with a memorable refrain 'Be Careful' is a example of style and substance working together not apart. One complaint: please the enough of the singles it's time to put out an album. - PN Phantom Records P.O. Box 6566 Sydney South 2001 Australia

IMPULSE MANSI LAUGHTER

He Who Laughs Last, Laughs ... LP
Screaming, raging, unforgivable hardcore. ARRGHHH!! I'll give this one to Kat. I and He will most likely eat it too... hah! - GG JOY GO
Fat Bat

INDIGO ZEROS

Circle Turning Around LP
Seemingly the label of Whipping Boy and the Bath of Tragedy mag, this record is as mindblowing as the inset catalog claims. I almost hear a blend of Scallie and Bay Area frequencies. I guess they're in-between pig fucker bands and SF's art bloom. Let's just say this album is well thought out and original and I can't wait till the Indigo Zeros play I.A., their tape was a warning of how good this album would be. - Shane
CFY P.O. Box 6271 Stanford CA 94305 USA

INSTIGATORS

Full Circle/The Sleeper EP
Two long, but great sounding heavy and very thoughtful punk rock songs from Briton's best band. This is or was a limited edition single, so if you can find it get it. It's well worth it to have everything by the Instigators. - Al
Double A Eichenstrasse 14 5600 Wuppertal 2 West Germany

J. THUNDERS & P. PALLADIN

Cop Cats LP
[Johnny Thunders and Patti Palladin]
Before he decided he didn't wanna be the punkrock Keith Richards anymore (at least in the Hobbs Det.) word has it Johnny O.D. on vanilla extract and went into a coma for 40 days. Upon awakening he asked two questions: 'What's a guitar?' and 'How do you write a song?' As part of his therapy, Johnny's doctors had his old bud Patti Palladin drag him into a studio and record a buncha odds that lean toward the 'hearer heard of side' it. When it works, as Cop Cats does most of the time, you forget that folks like the Seeds and Dion originally made these tunes obscure. My only prob. is with Johnny Patricia's danceable thru Love Is Strange: I keep expectin' 'trash' to start up every time I hear John intone, 'Umm, how you call ya lovebby?' Available soon in an abbreviated, reshuffled version on Restless. - Tim Stagat
Jungle UK

JEAN PAUL SARTRE EXPERIENCE

Love Songs LP
'Clever', intellectual name. Five of the doolish 'lookin' individuals a-sped in a

while, bearing names like 'Ron Bigot' and 'The Cretn'. Abrasive, non-college-type pop that's so cheery, ya almost need a shot of Lydia Lunch to detox. (Have mercy Tim...hah! I like this. A bunch. Tim Stagat)
Fundamental P.O. Box 2309 Covington GA 30209

JOAN JETT

'Up Your Alley' LP
I'm convinced that, in the future, the dictionaries may have a picture of Miss Jett under 'Rock n' Roll'. After all the glitter and gutter she still welds her 5-string passion with an evangelical zeal, with (thankfully) no end in sight. She's still singing 'bout hope, love, and anger in realistic terms while bridging the R'n'R decades together with covers by C.Berry and The Stooges. This is obviously Joan's 'make me big again' album, augmented by several producers, name musicians, and seasoned co-writers) but the commercial angle never gets in the way of the rock. I hope this album does well for her, as we could all use it. - POOCH
Blackheart/CBS

JOHNNY AND THE JUMPER CABLES

Death Squad of the Mind 7 inch
An immediate collector item with Keen Highland (that seminal American punk band which also produced Rich Colfax [Three Fourgives] and Eddie Flowers [Crawspace]), that's right, 3 frontpersons all from the Gizmos, a Midwest band putting out punk singles pra-Pistols. This combo is a Boston garage punk band who've been around for years without their own vinyl. These cats are old with new ones hopefully making it onto a 12 inch soon. The bands philosophy is that of the end of their rainbow is a keg of beer, not a razor contact. - Shane
Stanton Park Records P.O. Box 58 Newtonville MS 02150

JOHNNY Z & THE OCCASIONS

My Montgomery Bobby 7 inch
Not rock and roll just some laid back boogie rock of decent quality I guess. Johnny Z has two cassettes available and no doubt would love to get signed, thought the DYNES seems sincere. Shane
Spotlight P.O. Box 1931 Ann Arbor MI 48106

JOYCE MCKINNEY EXPERIENCE

Joyce Offspring LP
Double female vocals for the melodic hardcore outfit, this record didn't rule or anything so let's just call it a decent LP and a must for collectors of Ierne vocal punk. The promo mentions that Jolie is a big fan. - Shane
Meantime 11 Salutation Rd. Dorlington Co. Durham DC3 8JN England

KINETIC DISSSENT

Controlled Reaction cassette
5 place speed metal on their second tape release, the promo claims they avoid mediocrity, the curse of most speed metal, but I'm not sure I agree. I guess the lyrics are a cut above the pseudo satanic drivel thought and pro packaging is another plus. - Shane
Kinetic Dissent P.O. Box 224 Avondale Estates GA 30002 YSA

KING SHAKEROAST

Top Eka Killer 7 inch
Loud choppy funky noise rock that sends off strong vibes. Shouted out vocals just finish the job, an already excellent release. Mine come with a killer poster. - Kirk
Aberrant Records Box AS66 Sydney South NSW 2000 Australia

L7

L7 LP
Well L7 finally, after threatening to do so for so long, have released some vinyl. And it was worth the wait. I can't help but compare them to a more up to date version of the Runaways—definitely an 80's metal feel, but with lots of hooks and fresher 'come on lets rock' enthusiasm. This isn't generic speed metal or hardcore, this is hard rock and roll, as heavy and grungey as it gets—and it's grinded out by four girls no less! A must get. - Al
Chameleon 3355 W. El Segundo Hawthorne CA 90250 USA

LAST, THE

Confession LP
Missing a Walte I believe, but this reincarnation stomps some familiar and pleasant ground here, it's good to see them back. Joe's got a great lunismith, and the new band's tight and got some innovative drumming that kills. Great version of 'Soldiers of Love'.

Side two could be stronger though. Welcome back boys! - Pat Fearless
SST P.O. Box 104000 Los Angeles CA 90260 USA

LAZY COWEIRLS

Third Time's the Charm EP
Third batch of loud, fucked up greatness from the Kings of Punkrock. They finally get the hang of the 'production' stuff, and push the knobs just enough so it's all LOUD (very) and clear (a smidge). Works best when the sisharama and melody are on an equal footing, as on 'Dye in Red' and the obscure 'Nothings' rehash 'Alot to Learn'. Flip it over and find out about Pat, Keith, Allan and Dough's height, weight, hair color, who they steal their riffs from, what riffs they need, how parcupines mate, and other gearfab fax! - Tim Stagat
Grown Up Wrong! AUS

LEGAL WEAPON

This Sentence To Love LP
This is a long trigin' ways from the crucial ramondalato of 'The Equalizer' or 'Daddy's Gone Mad'. Nonetheless, Kat Arthur's still got one of the most amazing rockers (in acts in current use). And this crunchy, 48-track modern rock ongles is 100,000 times better than most mainstream screes. - SKB
[Skateboard] is a moto. Wonder if Kat still plays with bog constrictors? - Tim Stagat
MCA

LEIA

The Artsy Fartsy Underground Record
Some excellent work from some folks who put in a lot of hardwork for the local music scene, lons, and kids, helping to run the Farm, our departed and lamented rock hat/zoos/commune. Great musicians all, they've put together an amazing project here, not out of this writing (early September), but should be soon. Side one (Underground side) is mainly crunching rockers, a little surreal at times, but powerful. Side two (Artsy-fartsy side) is lighter, more mythic, somewhat ethereal. The songs are ecotically concious, mind-expanding, and thought provoking. I'd like to compare the German-born Leia to Nina Hagen, in that she has her dual rock/artist-intellectual personas, but Leia has her own style and direction. Cary In.
Leia's lovely label 2336 Market Street #129 SF, CA 94114

LETHAL GOSPEL

Lethal Gospel have a new single out, and I'm gonna review it next issue, just as soon as I find the damn thing. Sorry, Matt, this is too weird. In the meantime, send money to them of PO Box 410099, SF, CA 94141-0099, Gary In.

LETHAL ADDRESSION

Lele is Hard... LP
A New Jersey metalcore band whose previous vinyl were tracks on a Metablade comp. got an LP out on Germany's Funhouse records, who've also released a lot of Toang stuff over there. Quite a cool LP with a poster insert that makes it worth picking up! Shane
Funhouse Postfach 2069 D-3000 Hanover West Germany

LUCKY MARY BLONDE

Let the Moonlight Burn LP
The neo-rockabilly sound is alive and well in this country thanks to Lucky Mary Blonde's album 'Let the Moonlight Burn'. The opening track 'To the West' with its horse-driven drums and its thump/thump bass is a funny ode to a promise of a better life out west [Giddy up/Let's go/Giddy up Giddy]. The sound of the record is unusual: when's the last time you can remember the drummer being the lead for a band and the lyrics fresh. As long as the band sticks to everyday observations things work out but when they try their hand at social commentary ('Plastic People') things fall apart. Still worth looking for at your local cut-out bin. - PN
INDEPENDENT

MACE

The Fill In Good tape
Another Ever Rat group, I think a vinyl version of this is out on Ever Rat with Medusa picking up tape rights, but I'm not sure. This is an excellent power or speed metal band, the cover art is excellent, and their version of 'War' is also excellent. Proof that there are non-metalcore metal bands coming out. Shane
Engma

MAGNOLIAS

For Rent LP
Isn't it peculiar how, when one Twin

Born to Party | P
Ex-drummer for Eddie and the Sublittles
gets these young boys, throws 'em in a

A Mystic band made good. Remember they lifted their first release 'So What If We're On Mystic', well no apologies were needed at all for the new record out on their own label and recorded at West Beach where our own Burma Bonquet and many others have found a go on was. Along with RKL, The Grim and Flower Tapers, NOFX survived any rep of 'generic' Mystic might've rubbed on to them to become on of L.A.'s best punk outfits. Though they end their liner notes with 'luck L.A.' - Shame
Wessn 225 N. Lincoln A CA 91104 USA

The Tenement Year I/P
The sticker screams, 'The return of avant-garde! First new recording in six years!' And I scream, 'It's about tripping time! All the crunge and menace of Final Solution' - *ero* Udo stomps straight into all the cerebral weirdness of '79/'80 - *ero*, equalling a fine wreckage for the late Eighties. And we still don't need a cure... - *Tim Stegall*
Enigma

Self titled 7 inch
The sender of this, Gustavo Brum, the
singer for the band, would love to hear
from you, this band is good punk 100%
and no doubt prominent in the Brazilian
scene. - Shane
Pupilas Dilata Das Experiencia Cav
Postal 5176 Porto Alegre RS 91010

Not much accompanying info, but this is a Las Vegas band that recorded here in L.A. - they play melodic hard rock that alternates between verging on metal and college rock - in other words they're in a grey area between KXIU and KNAC.

Gary Heidnicks House of Horrors 7 inch
Last my copy to a thief with good taste
before I copied down the label info
bottom line is that this is an immediate

collectors item, with blood red vinyl and a gram of del from the yard of psycho killer Heideck who made lots of headlines in Philly after he fed one dead girl to his other captives. Fact is that the Serial Killers are on of Philly's greatest combos and if they come to your town don't miss them. All the good sights they provide are secondary to their killer songs. Shane
Serial Killers

SHARK BAIT

Fred Our Franny IP
A more intellectual Pigmy Love Circus perhaps, they claim to be a noise ensemble dedicated to indeterminate performances: also they've called themselves "industrial throat". They definitely use metal percussion and hoses to help get across their message messages of anarchy with songs like 'Big Rodeo' and 'Voice Of Crime', definitely a lyric sheet worth reading. - Shane
Girch P08 4429 Austin TX 78755 USA

SHORT DOGS GROW

Mell Dillon
Why is it named after a movie star? Well, why not? If you want the total lowdown on this new LP, check the interview elsewhere in this issue, where the Dogs bare their souls and tell all. This album shows a maturing, developing, artistic, good-natured, very knowledgeable band that's spent several years battering away at the San Francisco club scene, done several national and regional tours (Canada too), and is on its way to gaining some recognition. Tom Pitts and Greg East have written some real choice tunes, nice stories about life and some interesting characters, some love, some fantasy, it's all lightly played, well produced, strictly pro, and the occasional use of keyboards, soul-sister vocals, slide guitar and such are nice touches. You've got your mellow ballads and your jammy rockers, none of which I'd call a punk song and none of which I'd wanna call pop either, no easy categorizations here, although you can probably hear some strong influences in some of the songs. OK, Desert Rom duns sound like Honky Tonk Women, that's not too hard, but it's not a tipoff, and the rest is more subtle, gives you nice little pleasurable associations in the back of your mind while you're listening. If you dug the first album, you'll like this one, but you're in for a surprise! Gory In.
Rough Trade, 366 Sixth Street, San Francisco, CA 94103

SKULLS

Blacklight IP
This makes two east coast groups with early I.A. Masque punk band names. The Bags out of Boston and the Skulls out of Jersey, and both are damn good, though this new Skulls stuff veers closer to Guns and Roses territory than the previous release would've led one to expect. Still a great glam/punk crossover. - Shane
Buy Out Records P08 363 Vauxhall NJ 07085

SNAPSHOT

Some Mistake/Might Makes Right EP
My favorite Boston band but not my favorite release. 'Some Mistake' is a little too slow and metalish and 'Might Makes Right' is good but seems a little bit over-produced. The single finishes off with a rendition of the 'Theme From Gilligan's Island' that makes it worth it all. - Joy Gai
Teong! P08 51 Auburndale MA 02166

SNAKEBIT

? EP
Somewhere in the depths of nowhere there is a lot of people doing nothing and these people need rock 'n' roll. - The Kirk
Dunghill P08 376 Eugene OR 97403 USA

SOCIETY GONE MAD!

Self titled tape
The type of stuff most would dismiss as generic, but they have an answer to that in their song 'Not This Again' where they say that whether it's been written before or not they're going to write it again and shove it down our throats. I love the attitude but all I can muster for this B song tape is like warmness. Shane
S.G.M. 16700 Chatsworth St. #E-2
Granada Hills CA 91344 USA

SOUL ASYLUM

Hang Time IP
No, I don't believe that Soul Asylum is the best live band in this country and no, none of their previous recorded work has ever knocked the hell out of my ears. But 'Hang Time', their fourth effort, and their first on a major label is

on marked improvement from the past. For the first time you can hear lead vocalist Dave Pinner's lyrics and that is both a pleasure and a pain. The cliché-ridden 'Endless Farewell' makes you wince but the country-styled bop 'Twiddy Deal' makes you laugh. The boys from Minneapolis sound in still raw powermazed with guitar dominated riff and that is necessarily bad. What's bad is that the lyrics still lack a distinctive signature. Keep the sound and work on the songwriting and next time the promise will turn to praise. Next time. PN
A&M

SPEERBIRDS

Something To Prove IP
It's not often I get impressed w/ a hardcore band especially one from Germany, so... pay attention kids. The Speerbirds play a fast harmonious hardcore thing with plenty of style and grace, but not taking the foot off the gas which is ok in my book. - Kirk
Loner Records PO Box 2081 Berkeley CA 94702 hell

SPODGENESS ABOUND

Live and Loud! IP
Supposedly an official bootleg I'm imagining from the liner notes that this must've been captured quite some while back as Spodgeness erupted in the midst of. Or in the late 70's as the closest thing to comedy rock since pub toasters Los Albertos Y Paranoia or whatever they were called. Anyway this IP is indeed both funny and rockin'. Shane
Link P08 164 London England SE13 5QN

STEAL THIS DISC Z

Compact Disc, Cassette
A massive compact disc collection: big shots are Jimmi Hendrix-Dweezil Zappa, bad guitars from Texas, Steve Kibbey, Residents, Mission Of Burma, Keith Levene and of course Frank Zappa, the rest of the stuff is the kind of shit yer Mom would play for the family reunion. If your interests in music is wider than your wallet... - Kirk
RYKO DISC, Pickering Watf Bldg. C-36
Salem MA 01970 USA EARTH

STENCH

Self titled tape
Like the EP also reviewed in this issue, this is good punk rock. It should be mentioned that the band is affiliated with Raunch, the Salt Lake City punk distributor who have just opened up a new store near Melrose and the rest of Hollywood's decent shops. - Shane
Stench 3675 Galey Rd. Salt Lake City UT 84109 USA

STENCH

Zigzag Waw Speed Vt 7 inch
What's with the title? The new Fong record also has this letter left out type look, like cryptic man. Good smelly punk rock to be found on this disk, but it and their tape are cool, this is on green vinyl, 6 songs. - Shane
Stench 3675 Galey Rd. Salt Lake City UT 84109 USA

STICKDOG

Human IP
Much like Savage Republic in that the libal seduction and sonic guitar experimentation takes precedence over vocals. Originally from Iowa where they release a prior record, their move to Alternative Tentacles includes a written lect ure on how so many indie labels are rip off with an exhortation for people not to return to the 70's complacency. Great cover of a dog skeleton behind an opinion 'Industrial love ballads' so I guess they're comfortable with that label. - Shane
Alternative Tentacles P08 11458 San Francisco CA 94101 USA

STIKKY

Where's My Lunch? IP
This Northern California band boasts lots of youthful energy, a good knack for witty cleverness in their lyrics (which deal with a lot of 'scene' subjects as well as looks at pollution, anarchy and the great 'Senator Hart kumped a Dumping'), and they have a good sense of humor with the shenanigans that go on inbetween the tracks of this record: however, their singer sounds so obnoxious and down right bad that it makes the record hard to listen to. Oh well... - AJ
Lookout! P08 1000 Daytonville CA 95454

STONE HENGE

? EP
Here's a really snazzy sampler of what's the alternative to speed thrash in

England. 4 bands doing everything fit Pop-rock-punk and ska-reggaill. - Kirk
Burge Records 2 Victoria Terrace
Melksham Wiltshire England

STUKAS OVER BEDROCK

Once Of Aquarume EP
Age just a silly punk rock band with songs like 'Life Like Yogi' they have 'progressed' to songs like 'Burned My Toast' in semi-industrial drudge-rant, the most funny-punk 'Sticky Shoe' and everything in between. The really funny thing is that the singer sounds like a cartoon character. I just can't figure out which one... - Joy
Happy Squad Rec P08 94565 Pasadena CA 91109 USA Planet Earth;

SUICIDAI TENDENCIES

Tip All The Brain cassette
Two cuts, the title one is also on the forthcoming LP, the other 'Suicidal Monia' is no. Funny thing is Dan from Excel told me ST were returning to the punk sound of the first LP, but these two cuts are more metal than ever, with the non-IP cut a particularly long solo. Still, they are quite good at what they do, pros, and I'm sure their IP will be worth having if you like metalcore of all. - Shane
Epic/CBS

SWANS

Love Will Tear Us Apart EP
This is one of those classic wastes of vinyl. Here we have a band that had a place in the back of my mind for original, abrasive music. Well, two versions of Joy Division's 'Love Will Tear Us Apart' (one with male vocals and one with female) - whoop-fucking-eeee! The other two songs are pretty much lightweight throw aways. Ok, so as a tribute to Joy Division I guess this is ok. - AJ
Caroline 5 Crosby Street NYC NY 10013

SWEATY NIPPLES

Self titled tape
A picture of the band shows some dudes with long hair, some with short and one with a Suicidal cop and bandana: the sound won't quite as confusing-it's all drunk punk with clever lyrics and it all rock pretty hard but do nipples even sweat? Kind of a dirty tape for 4 bucks though. - Shane
Media BtZ 5610 SE Steele St. Portland OR 97206

SYLVIA JUNCOSA

Nature IP
For those of you who were To Demarcus fans, or just a Sylvia fan in general, this IP is the debut of a new, but not so new band. Not all that different sounding than previous To Demarcus, this record rocks on with the raging power of Sylvias guitar playing, and yet another rhythm section, but this LP shines because Sylvia's singing has never been better. It's way more up from and clear and just a lot better than in the past. Go see this band live to get the whole picture. - AJ
SST P08 11 lowndale CA 90260 USA

THORNS

Progress 7 inch
Matured hardcore with plenty of dodge and punch attacking power. Very concerned info and lyrics finish off this offering. At least at only \$2.50 pp. I got mine. Where's yours? - Kirk
DST P08 346 Dunn Loring VA 22027 USA Earth

THREE O'CLOCK

Vermillion IP
In which her Michael Guercio signs to Prince's label, gets a new guitar player and makes their most consistent album in a long time. It's back to the guitar based rock that their fans have missed for a while and the vocals and harmonies have never been better or more clever. Perhaps a bit too clever at times, but still, the IP shows that you can be commercial without being lame. And since Prince basically stole every song on 'Around The World In A Day' from this band more of a reformation that a donation. Plus it's the weakest track on the IP, hence probably a number one AM hit. Not bad for a major label IP. Go Michael Goff! - Hud
Poi Fear
Parsley Park

THROWN UPS

Eat My Dump 7 inch
A disgustingly great nose fusion of, oh lets say... Kileater and Flipper. Pretty sick stuff. - Kirk
Amphetamine Reptile 2636 Lyndale Av. S. #4 Mpls MN 55408

TIM LEE

What Time Will Tell IP
This solo effort by the ex-Windbreaker is as fine of mixture of country, pop, and rock 'n' roll that you will hear this year, Lee's songwriting craft has never been more finely tuned than on the title track; a beautiful remembrance of growing up in the south that is reminiscent of Grom's 'Hickory Wind'. In fact Lee shares many of Person's strengths; a soulful, vulnerable tenor, a simplistic approach in the song's arrangements and a total lack of pretense. Strong backup support is supplied by Faye Hunter and Gene Heider but its Lee who is always in the forefront. Perhaps time will tell what happens commercially to this record, but pardon our impatience, the time has come to sing its praises. One of this year's best. - PN
COYOTE RECORDS

TOKEN ENTRY

Jaybird IP
Token Entry has just probably released the hottest hardcore record this year and it's a pure shame that our casualties claimed them before their California stop. The 'heavy' New York sound is there without the hindrance of metal leads or nasal gorges and Tim Chunks vocals have developed into trademark (though the Kevin/Kian influence cracks through in a lot of places). Cutting guitarwork without platitude and the lyrics that deal with topics from sexism to skateboarding. Dr. Know's [Bad Brows] production is infallible with 'Token Entry' and 'Pink Things' being my favorite cuts on the album. Employs all the aspects of 'hardcore' I can still respect and throws it in my face with a passion. - Joy
Hawker

TOP JIMMY + THE RHYTHM PIGS

Pigs-Drunkus-Maximus
God bless the Rhythm Pigs.....thank you thank you thank you and Steve Berlin too for making this record. The Cathay de Grande's house band for months, or years, or decades I can't remember because I was too drunk! The Pigs set a new party standard in L.A. which few if anyone can live up to. They played the Whiskey, and Club 88, and all the other clubs too, these guys were club mansthrs, big belted blues busters from hell on Harley's. This here IP gets it down real well, Top Jimmy is in fine voice, the band and guest artists wailin' away with a fervor, well recorded, tastefully packaged, liner notes by Chris Morris explaining why these guys are so special. Check out the covers of Spanish Castle Magic and Homework, man, this ROCKS! Carlos Gutierrez tells me they ain't together no more so get this record, bluesfiends. Gory In.
Realtess/Down There; El Segundo, CA 90245-2428

TOXIC REASONS

Dedication 1979-1988 LP
Toxic Reasons are, in fact, one of the greatest bands that the underground has to offer and what fucking kills me is that they have never received the fame nor respect that they have always deserved. Bands like Suicidal Tendencies, Exploited, GBH etc., get praised for playing nothing above rubbish, while Toxic Reasons remain the underdog. 9 years and 5 LP's down the road and these rock and roll mechanonies are still playing with the same enthusiasm of a new group on the debut album. 'Dedication' is a incredible addition to their diverse canon of releases. Hard driving melodic melodies while never letting you forget their concerns for life. Buy this and all their IP's before we lose another legend. Kirk
Funhouse Postfach 2069 D-3000 Hanoverl West Germany

TOYS WENT BERSERK

No Warning 7 inch
Clever pop rock with a balls but approach which comes a bit bold as they're led by a sweet sounding female vocalist. Only two songs but this disk holds a lot of promise. Let's see if they can keep their edge. - Kirk
Aberant Records Box A566 Sydney South NSW 2000 Australia

TRILOBITES

Jenny's Wake 7 inch
What other band can combine the zeal of saccharine pop with some intense hitting garage/psych punch? Previous songs of that same quality were political diatribes, this new one seems literally to be in celebration of a friend who passed on. Yet another great

single from these guys. Only the soddy cut down in their preme Eastern Dark can compare with these guys for hooks. Cool picture sleeve. Believe it! - Shane
Waterfront Records P08 A537 Sydney South 2000, Australia

TWISTED ROOTS

Twisted Roots LP
This one's an older that's just finally come out. Ex-Screamer-45 Grave-Nina Hogen etc. keyboard whizz Paul Roessler's handling all the singing this time around, with surprisingly good results, considering he's also got his hands full with a million keyboards at the same time. Good tunes, a good superstar band that includes Dez Cadena swinging the lead one. Great lyrics too, can't this guy do anything wrong? - Pat the Fear
CD Presents 1230 grant Av. #531 San Francisco CA 94113 USA

TYRANNICIDE

Hiding Under White Lace
Based in the same city where the Feds have a co-ad prison, they're on their way to I.A. and by the time you read this they'll have played the Antrich and hopefully I'll have seen them cut the tape is solid enough 'core to inspire a look see. - Shane
Tyrannicide 360 Kullner Way Pleasanton CA 94560

UMEN

Step On A Bug LP
Seattle's U Men churn out another grungy rock and roller. This LP is powerful and heavy in it's own style, with a lot of little surprises waiting around every bend. - AJ
Fallout Records 1506 E. Olive Seattle WA 98122 USA

UK SUBS

Live In Holland IP
Well, AJ beat me to renewing the wonderful new Subs stuff (though last ish, but here's a couple colored vinyl archival doobies that's sorta new. The tied wax EP contains four ravers from the ROIR tape, while AWOL is on blue wax and features last studio sessions from '82 with Harper, Gorrati, Gibbs and about 50,000,000 drummers. The best shit here's 'new Barbarians' and two 'coul' 'em' two diff. versions of 'Police State' as well as a keyboard-driven reeferlefter called 'Keep On Running'. It's all groovy, tho. Together, these discs' swell to peer at 'Tip O' Neffo 3-D House Representatives' thru AWOL IP on New Red Archives? - Tim Stegall
RFB, UK import

UNDECIDED

Self titled LP
Must be some youngsters because I thought the male vocalist was a she, sorry guys, not implying your sound is wimpy, this is decent hardcore. One song has a title and lyrics that say 'Mikes not a punk anymore' but the rest are more sophisticated topic wise. Shane
Undecided 5106 Beaverbrook Rd. Columbia MO 21044

UNTAMED

Next Please/Blackheart 7 inch
Like the Decadent Few, this is a melodic punk band who don't ponder to any American style yet don't try to sound stuck in a '77 time warp. Quite a decent single that reminds me of the Jam a little as for as vocals. - Shane
Real Wand Records 25 Main Rd. Trmton Village, Durham TS29 6DD England

VAGRANTS

The Vagrants cassette
Definitely in the post-punk camp but with a Buzzcocker or a Descendents type pop edge and with non-gruff vocals. Not super polished but definitely a Southern Cal band with some ideas, and their positive lyrics are quite convincing compared to simple-minded onerizing. I especially like their lyrics to 'People Are Talking about how when someone tells you a guy is a fog or some girl is on the rag they can easily be full of shit and that you shouldn't talk about what you don't know. - Shane
Vagrants 1211 Everett St. El Cerrito CA 94530 USA

VANILLA CHAINSAWS

'Like You/ Onslaught' single
Raved 'bout these Aussie's 1st single, ditto for '82. They've cleaned up the crash & burn of rock with no less of energy, and they let the vocals be understood at least their words weren't n.L. Sounds sort of like Apert Orange goes to college. Clearly, the onir-apocalyptic 'Like You' is about affection... not affection, while 'Onslaught' is the

logical progressive attraction towards action. Yet another hot release from the Chameleons, on the quality Phantom label. - POOCH
Phantom Records P.O. Box 4566 Sydney South 2001 Australia

VARIOUS Germ's Choice

This is a local compilation put together by KUSF DJ Germ, and features: Capture the Flag, Monks of Doom, Carnivore, M.I. Alternative, Denim TV, Sordid Humor, Shiva Dancing, Primus, Mud Puppies, Eskimo, Mood Swing, and Shower Scene. Nary a punk band on this one, it's sort of college radio MOR (middle-of-the-road), but nevertheless it could be a bonanza for college DJs who like a lot of variety. There's a sort of Rock of the 80's cut, a funny funk parody (Tommy the Cat), several old school New Wave for lack of a better term, one or two fairly artsy tunes and one or two not worth defining. Oddly enough, I've never seen any of these bands (not to say that I shouldn't have) with the exception of Mud Puppies, who for some reason put their most insipid tune on here that made me want to throw beer bottles at them live. Anyway, check this one out, KUSF is a reputable outfit, this record is technically very good, and stylistically just what the average college student would like to hear on their local station, I suppose. Gary Bull donna who's selling this record, but send inquiries or demo tapes to: The KUSF Demo Tape Show, c/o The Germ, 2130 Fulton Street, San Francisco, CA 94117

VARIOUS Overseas Connection I?

A whopper of a compilation, featuring a lot of popular hardcore bands from all over the globe. Thrashers take note. Kirk Double A Eckerstrasse 14 5600 Wuppertal 2 West Germany

VARIOUS Metal Mezzan 2 LP

Though this copy was put out by one of Enigma's many hydra heads, it was actually compiled by Ever Rot, the Seattle label run by teenage whizkid who has recorded 10s by one of the groups on here, namely (ahh) Dose, Coven and Show and Tell. This metal comp also has a punk group, the Dehumanizers doing one of their metalcore numbers. They're also on Ever Rot, though previously the portion of the label doing punk was called Subcore, a label probably no longer in use due to the similarity of that other Seattle label Subpop. This is decent for metal comp. The entire series of metal mezzan comps is meant not only to promote Washington state bands, but to protest the Hanford nuclear reactor. - Shane
Enigma

VARIOUS

New Jersey and You... 7 inch
6 bands, a song a piece, complete with a booklet that uses a bunch of headlines about New Jersey to get you to ponder their tourist slogan of 'perfect together'. Best band name goes to Niblich Henbane. Shane
Headache Records

VARIOUS

Footprints of God 7 inch
Includes a killer cut by Masters of the Obvious, as well as something by a dying gymnast (aka Scott Monroe who

was recently in Shrinking Voad and Emptiness). One of the other bands bears the title 'Electric Bitch' which I think is pretty funny. Great cover art by Rev. Tulpa on both this and the MOTO ep. - Shane
Tulpa Records POB 850 Wilknamatic CT 06296 USA

VARIOUS

Dope, Guns n' Fucking In The St. 7 inch
The label may be Menesetah but the bands are all from Seattle: part of the pig fucker cum hard rock scene that produced Green River, in fact I think one of the 4 bands on here, Mudhoney, is an offshoot of Green River. The other bands are Halo of Flies, U-Man and the Thrown-Ups. Easily as intense as Touch and Go's 'God's Favorite Dog' comp, albeit smaller in scope, but this is one must hear record for noise-mongers. Shane
Amphetamine Reptile 2636 Lyndale Av. S. #4 Minneapolis MN 55408

VARIOUS Secret Team I?

Combining various Bomp and Vozz artists ranging from super recent Bomp acquisitions like their metal, hardcore and other acts, as well as the best group they ever liked, the lazy Cowards. Lots of good American garage like Doves, and Rouchette, and Euro garage like the Fast Drive - what this label is known for in the first place. - Shane
Bomp POB 7112 Burbank CA 91501 USA

VARIOUS

Murphy on the Bowery LP
This is a compilation done by the Alternative Press and Radio Council who've been around in NYC for quite a few years now trying to keep the scene productive. The tracks on this comp were all recorded live at CBGB's in 1986 and include bands not even based in NYC like 762 Uncertain and Sharky's Machine who aren't hardcore or much of a pig fucker - at any rate this is at least decent and I hope Moody will make sure the APRC get what they've got coming. I assume he paid them in copies so maybe you ought to contact the Council to buy this LP. Unfortunately I can't locate the address of the APRC at the moment. - Shane
Mystic POBox 1596 San Marcos CA 92069 USA

VARIOUS

American Gothic LP
Bomp employee gets the ok to put together a compilation of I.A.'s gloom scene - namely the original bands playing the new posse Krypt Club. Lots of good stuff here like Death Ride 69 and Ex-Voto as well as Rozz Williams' Premature Ejaculations project which I assume is now defunct or subsumed into his collaboration with Eva ex-Superheros. The I.A. match up to rival the musical team of Andrew Sisters of Mercy and our own Pat Bog. - Shane
Bomp POB 7112 Burbank CA 91501 USA

VARIOUS

Crash Course in Cleveland kfe EP
6 bands (Sassun, The 14th Floor, Synder of Berlin, Youth in Asia, the Vivians, and the Floyd band) with two songs each. Really garagey and varied but worth the cover price because of the hand-silkscreened cover. I just love it when people take the time to do projects like this. Makes the word

'independent' seem all the more viable and exciting. - Joy

VARIOUS

Oh That's What I Call Music I? P
Once again a cavalcade of various Orsters (or is that oysters?) pointing the town red, too many to name, every song by a different artist. Every song almost kinda chart topper. My favorite band here: Sploogenesis-bounds. Oh, what a name. Oh, Sham 69 is on here singing 'Pretty Vacant'. I hate these marketing plays, next thing you know the hasbeens will start touring again. - Joy
Link Records P.O. Box 164 London England SE13 5ON

VARIOUS

Oh, The Man Event LP
The Magnificent, Judge Dread, Section 5, Condemned 84, Vicious Rumour, The Business, and Angelic Upstarts, all here live for your listening pleasure. The Business does the best job on this particular live recording of a true to life Oh ggg. The production is bone well, for a live recording. Probably on your shopping list at this very moment, ah? - Joy
Link Records P.O. Box 164 London England SE13 5ON

VARIOUS ARTISTS

Just A Mash Mash LP
IA Comp! A whole scooterload of tracks from a much-lauded UK label, loaded out for Statesiders. Most of this sheet'll appeal to the Coast set (ie. - the fuckin' Membrones!), but the powerdrill side-guitar teenage anatomy of the Janitors' 'Track Eating Bobby' kills like Elmore James' bones gittin' rammed by the Sex Pistols. Shows down, norman! Tim Stegall
Fundamental POB 2309 Covington GA 30209

VELVET ELVIS

Does the world really need another Mick Easter produced pop band that specializes in quirky, catchy songs of yesterday and today? Aren't we all getting a little tired of hearing the same influences, production techniques and overall sound in these efforts? Perhaps, but Velvet Elvis (the band) debut album, 'Velvet Elvis' (the title) is a winner to these ears. Sure you could complain that the reason the band trades vocals at that nobody is strong enough to handle the job by themselves. Yet you know what, the songs are catchy and quirky. 'Privilege' with its attempered chorus a noteworthy example. Side one can be played almost all the way through before you think of lifting the needle and for a first-time effort, that is praise in itself. Recommended to Big Star fans and people who don't mind that their pop isn't pure. - PN
Enigma

VENOM P. 7 INCH

Walking About 7 inch
Angry sounding rock and roll with gobs of distortion and grit dripping off all corners. Too bad only two songs. - Kirk
Aberrant Records Box A566 Sydney South NSW 2000 Australia

VICIOUS CIRCLE

Into The Void LP

Political hardcore on one of Australia's biggest indie labels must make Vicious Circle one of the most popular bands in this style in their own country. They should be known to you too since Flipside release 1/2 on lp of their stuff a few years back. - Shane
Waterfront Records POB A537 Sydney South 2000, Australia

VINES

Walk The Floor
Heart felt pop, moody female vocals carry you through a soft landscape of pop-folk-rock with plenty of clean guitar work. Very enjoyable and relaxing. - Kirk
Aquabius Records 165 3rd St. #6 Hoboken NJ 07030

VISIONS OF CHANGE

Visions of Change LP
Formerly the Depraved, who released two LP's, this LP has a line-up that is not the most up to date: supposedly the organ is an even more dominant instrument, and now ex-Conflict guitarist has joined. - Shane
Pretty POB 1181 London NW10 4UB England

WAGONEERS

Stout and High LP
Why a major label would send a country record to Flipside, I don't know. This is straight country with guest appearances by label magnate Herb Alpert and bluesy Marcia Ball. - Shane
A&M P.O. Box 118 Hollywood Ca 90078 USA

WAILMEN

Earthworm 7 inch
Weird, off beat pop jazz with a lot of goofy giv and take. The song 'Earthworm' is simply awesome. A slow knee dropper with salty tan to cool you off. This band could amount to something. - Kirk
Dead Judy Records 7711 Inassa Ln. N Syracuse NY 13212

WEATHERMAN

Block Album LP
Not being one to ram on one's parade but this album of pseudo-intellectual, syntha-driven music is out and out crap. Unlistenable in every way possible except one: once you're through listening to this drivel at least you're safe in the knowledge that never again will you have to subject yourself to that self-inflicted horror. Avoid at all costs. - PN
PLAY IT AGAIN SAM

WEEDS

From Beyond cassette
Yet another great Austin group: these guys combine garage punk with hardcore (though not always on each song: most emphasize one or the other). The name made me wonder if they sprouted from that other cool Austin garage band: the Wild Seeds, ha ha. This was produced by Spot and I like it 8 cuts a lot. - Shane
Weeds POB 49814 Austin TX 78765 USA

WESTWORLD

Rockulator LP
This one caught my attention as an import, now it's out here, because of Derwood Andrews from Generation X being the guitar player. Kind of dance

rock with weird rockabilly twists but not annoying or overly slick. Girl vocalist sound's powerful. Derwood never sounded better, but then, he's my favorite guitarist next to Pat Smear. Those influenced by Sigue Sigue Sputnik may find solace HERE. Fun - Pat Fear
S. Knife RCA, New York

WHERE'S THE POPE

Straightedge Holocaust LP
Unfortunately my copy got busted before I got to hear it, but the promo calls 'em Adelades leading thrash band, and it's obvious from the cover and the lyrics that the message is couched in humor and that this is a party band. - Shane
Reactor POB 623 Comberwell, Victoria 3124 Australia

WOLFPACK

New York Wolfpack LP
Another first for Bomp, their first New York 'Howd Coh' of straight edge, unity type ilk, not quite up to Agnostic Front power but adequate punk record: Shane
Bomp POB 7112 Burbank CA 91501 USA

WORD MADE FLESH

7 Cassette
Because of odd quality recording, this could be recommended demo has to bear a plenty of potential review. Sorry - - Kirk

WORLD DOMINATION ENTERPRISES

Let's Play Domination LP
The MC5 find themselves reincarnated as a trio in the sewers of late-eighties London, immersed in the eyebrows in hip-hop/reggae same. Buzzsaw guitar snapped into a thousand billion fragments as the bass tuned into subhuman keys and the drummer tries to pummel his way outta the mud. Some might grunt 'Noise!' when this drills thru their skulls, but World Domination Ent. have way too much owing to be British lower East Siders, Tunkytown! I never be the same. - Ten Stegall
Caroline 5 Crosby Street NYC NY 10013 USA

YAZOO BEACH

The Solace and the Blade LP
Having nothing to do with Yaz or Yazoo that Vinnie Clark started after Depeche Mode, but I suppose this would appeal to a similar listenership. Decent mellow college radio rock from Mississippi. - Shane
N-Beat Records POB 13505 Jackson MS 39236 USA

YEASTIE GIRLS

Ovary Action EP
Don't you hate it when you get a record and the damn hole is too small to fill on your turntable? Well, I've heard so much about these gals that I kinda forced the record on to the little holder thing I kinda taped this record, you might say? Well, anyhow, I couldn't get the thing off when I wanted to hear it kinda broke and I pulled so hard I kinda... broke the record... Anyhow, the Yeastie Girls rock. No holds-barred through the once taboo subjects of female sexuality, safe-sex and bowel movements. I liked them better live because they were a lot louder (considering the material) but this version of Orgasm Addict left me trying to tape the piece back together again. Maybe I'll hear side two some day... - Joy
lookout POB 10001 Daytonville CA 95454



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they play them in a way that gets your attention without being overamped, but still make you wanna dance? Hell yeah and do they play a mean game of softball? You know it.



What follows is, surprise, a Flipside style interview. I could write a lot of hypa about them, but I think they speak very well for themselves, and funnier than I could say it. We get right down to some real meaty subject matter:

Short Dogs Grow are:
Tom Pitts: vocals and guitar
Greg Foot: guitar and backing vocals
George Fenlay: drums
Carmella Thompson: bass

WHAT DO YOU GUYS THINK OF POISON'S NEW ALBUM?

Tom: Well, I haven't heard it, except for the single we got here.

Greg: We heard that second video.

Tom: Yeah, we heard Fallen Angel, we were a bit bummed, it was a bit of a letdown.

George: George personally doesn't like any Poison.

GEORGE, WHAT'S YOUR FAVE TOP 40 BAND?

George: I dunno.....

C'MON GEORGE, YOU LIKE SOME OF THOSE POOOLE HAIR ROCK STAR BANDS, RIGHT?

Carmella: Like Motley Crue?

George: Fuck no, I hate the Crue.

GUNS 'N ROSES?

George: Yeah, they're OK.

Tom: We only like the hits. If it goes platinum we know it's ok to buy.

LET'S TALK TOURS. YOU JUST DID TWO TOURS.

Tom: The first one was kind of, we rented out all of our equipment and sort of included a free band with it for 13 MDC shows. That was an experience in touring. 13 of the happiest days of our little

DOG
shits
smell

SHORT DOGS GROW



SHORT DOGS GROW are one of San Francisco's hardest working, up and coming bands. Long known for exporting metal bands to L.A., S.F. tends to harbor amazingly original groups who slug away for years, get little media attention (now that the days of the Kennedys, Flipper, etc. are over), and either burn out or keep slugging, or both. Short Dogs have as good or better a chance of doing well as anybody. After playing for about three years, they're still young, they've got good attitudes, and everyone in the band is creative and not likely to let themselves stagnate. And they're not afraid to strike out in new and (gasp) perhaps seemingly (to some people) UNCOOL directions. Sure, they'd make a great hardcore band, and they've long ago proven they can rock as hard as anyone on the block. But can they write interesting, intelligent songs? Can



bandhood, lemme tell ya. It turned out to be fun. In hindsight it sounds like it had some really crucial moments, and actually being there it seemed a lot more trying at times because the audiences were kind of unreceptive to us, our kind of thing. We weren't into the groova so to speak. I guess in hindsight it was fun. I dunno, the people that come to see them, it wasn't like even playing with one of those middle of the road punk bands where you scoop in a lot of skaters and stuff. The kids that came to see them were there to see MDC and were hardcore fans and were uninterested in us a lot of the times, it seemed.

George: I dunno, I ran into a lot of people at every show that came to see us.

Greg: You can always spot our fans, they always have the long hair, and they look bored.

MAYBE YOU SHOULD TRY SOMETHING DIFFERENT, LIKE TOURING WITH POISON, FOR INSTANCE?

Tom: I'm up for that!

Greg: I'm up for that too. Maybe they might read this. We'll put a condom machine in our van. See, they have a condom machine in their tour bus. Pays for gas.

I'D SAY THEY'RE RESPONSIBLE ROCK AND ROLLERS.

Carmella: We had two condoms in our van.

Greg: They're still there! That's the kind of rock and rollers we are.

Tom: George buys condoms and throws them away, then sez he uses 'em.

HOW'D THE NORTHWESTERN TOUR GO?

Tom: It was plenty of fun. We never even played Seattle before, and that turned out to be surprisingly good. We'll go back at the drop of a hat. And Vancouver was the same as always, jumpin' and blurry, and fun.

I'M SURPRISED YOU'VE NEVER PLAYED IN SEATTLE BEFORE.

Tom: I know, considering we've played in Vancouver 13 times. But every time we went up there before we'd get a show like Saturday

In Vancouver and the following Tuesday, and we'd have a show on Monday in Seattle, and we didn't want to cross the border twice. But finally we got to play, and it was worth it.

Greg: It was a club like the Chatterbox, called the Vogue.

WHERE'D YOU PLAY IN VANCOUVER?

Tom: The Waterfront, which was this scummy dive down in the wrong end of town, close to the water. It turned out pretty well. But we also played with the Groovaholics at Club Soda, which was this sort of fancy rock club I guess.

Greg: They didn't dress that sharp, being a disco band.

Tom: Greg was pissed because they didn't have flares.

Greg: Yeah, they had straight legs and I called 'em all wimps. I said, you guys have the audacity to do a band like this and wear straight legs. I had flares and platforms, and then I went out and boogied on the floor, and I swear, the floor broke when I got on there. Everybody was dancin', they made a circle around me, and I was John Travolta for a nite. That's no lie.

MORE TOUR STORIES, PLEASE.

Carmella: Tom got arrested.

Tom: I was done an injustice in Louisiana, I was speeding at 56 miles an hour and this policeman pulled me over, separated me from my family here, and dragged me half naked, alone, to the police station and threw me in an empty cell with a blood-spotted, sperm-encrusted, plastic mattress that was scrunched up against the wall and four empty bunks that I didn't even want to sit on for fear of bugs. So I sat there for many hours while these guys pleaded with the 7/11 guys to try and get money wired, that ended up coming from Greg's mom, who later called the Mayor of Breaux Bridge, Louisiana and like, threatened to have him assassinated for throwing me in jail.

HOW'D THE FIRST RECORD DO?

Tom: Self-Entitled did fine, I guess, by their

standards. We never could tell if it did that well or not. Obviously it didn't do that well or they would have presented us with more figures. But they just sort of nod and go, it's alright. Sort of the same situation with Matt Dillon as well.

IS THIS WHEN YOU'RE TALKING TO THEM ABOUT MONEY?

Tom: Well, it's like, how many did we sell anyway, why are you giving us more money to make another one? We dunno.

HOW ABOUT COLLEGE AIRPLAY?

Tom: It seems to hang in there better than the first one did. But it came out so late, it missed most of the college stuff.

THIS ISN'T A HARDCORE ALBUM.

Tom: Not at all.

ACTUALLY, IT'S QUITE A DEPARTURE FROM THE FIRST ALBUM.

George: We got saxophones, keyboards, women singers....

Tom: It's a quantum leap, is what it is.

SELF-ENTITLED WAS FASTER, THRASHER....

George: It was melodic thrash, as the critics called it.

Tom: The only guy who had the balls to come up and say so was Bob Durkee and he said the second one sucks.

Carmella: Tim Yohannon said it sucks, too.

Greg: They said it sucks, but who are they. It's nice for people to be honest, but it doesn't really matter. It's like, oh really, I thought you were going to love it. It's like Tim Yohannon giving the new Poison single a great review, going, I play it every day. These guys are my buddies, I go down to LA and play Risk with them.

Tom: Even though we know that Tim listens to Poison, he's just not going to admit it, 'coz he's always got the headphones on when he does it.

Greg: Our first album, it was just what Tom was writing at the time. And this album is what we're writing this time. It's just progression. People like to say we're selling out, but it's not

Grumpy
Fuck
Shit
Dog
breath



like we gear our music for marketability.
SO WHY'D YOU NAME IT MATT OILLON?

Greg: It just sort of happened. I like it. It's just, Matt Dillon, it's simple, it's there, it's easy to pronounce, and everyone knows who the hell he is.

BUT WHAT DOES MATT OILLON THINK ABOUT IT?

Tom: We're still waiting to hear from him, I wish he'd call.

Greg: One of the original reasons why I wanted to call it Matt Dillon, is because of his first movie, *Over The Edge*. And he had that classic line in it: "any kid who tells on another kid is a dead kid." And I think it's just words to live by, myself.

Tom: It's a hooligan hooky album.

George: The next album is gonna be great. It's gonna be a whole lot more rockin', and a whole lot more mellow.

IT'S GONNA BE MORE LIKE POISON, RIGHT?

Tom: Not at all.

Greg: I dunno, my influences these days are Poison and Kiss, and Soul Asylum. And it shows.

HAVE YOU EVER THOUGHT ABOUT CORPORATE SPONSORSHIP?

Carmella: Yeah, we've got Joe Boxer sponsorship.

Greg: They gave us a pair of underwear, and they're giving us ell underwear next time. We sometimes wear underwear on stage, that's why they did it. They're a cool underwear company.

WHAT'S THE RESPONSE LIKE IN L.A., HAVE YOU HAD ANY GOOD SHOWS THERE?

Tom: Both of our experiences were like being up against a roomful of people with crossed arms. I feel kinda bad just playing there because you feel like you wish you could have some dry ice and smoke bombs and dancing girls just 'coz they paid an arm and a leg to get in. Both times we played the Anti-Club, and it hasn't been a very positive experience either time. But we've always managed to get alright food there, it's my consolation. But we have *Saleways* everywhere.

Carmella: In that *Flipside* article they said that we had a bed show or something, but it's really hard to play when everyone is leaving 'coz they've just seen the *Lazy Cowgirls*. I thought we played well and had a lot of energy, but whoever saw us (from *Flipside*) didn't think so.

DO YOU THINK YOU HAVE A GOOD FOLLOWING DOWN THERE AS, SAY, VANCOUVER?

Tom: Vancouver is a special case for us, just because we've played there a lot more than anywhere, and we have a lot of friends there and stuff. In LA we know no one.

YOU KNOW FLIPSIDE.

Tom: Yeah, I asked Al to come down to the show hours before, and did he? Noooooo, he sez, I'm not doing anything tonight, sure, I'll come down. Okay, see you here Al buddy. I looked for his chrome dome the whole show and he never showed. Said with effect.

SHORT DOGS USED TO HAVE DIFFERENT PERSONNEL. WHAT HAPPENED TO THE ORIGINAL SINGER?

Tom: After much fire and fury he was gone, and replaced by, of ell people, me. And then we replaced me with Greg, and it seemed to work out OK. And then last tour our drummer escaped somehow, and then we managed to pick up this guy hitchhiking, and George is still in the band, like a fool.

GEORGE, YOU'RE FROM NEW ORLEANS?

George: I escaped, only to be called back.

Tom: He just came knocking at my door one day and said, Tom, I've been awake since

Christmas, I gotta go home, I need a vacation.

Carmella: And then we were driving through New Orleans and Greg got out, threw him in the back of the van, locked the door, and next thing he knew, he was in New York City.

WHICH DO YOU LIKE BETTER, NEW ORLEANS OR SAN FRANCISCO?

George: I was back in New Orleans those two months I quit the band, I loved it and I had no desire to leave, but once I got back here, I figured why was I even in New Orleans in the first place.

WHAT BANDS WERE YOU IN BEFORE, CARMELLA?

Carmella: I was in Lee Kwan.

GREG, WHAT DID YOU DO BEFORE SHORT DOGS?

Greg: I was in A State of Mind, and before that, Hearts of Christians for a while. They released an album on Alternative Tentacles, and A State of Mind did three singles.

GEORGE?

George: I was in numerous punk bands, being one of the only decent drummers in New Orleans I had to be in every punk band that was there. However, I did play in the New Orleans Symphony at the young age of 13. But I kinda felt weird being with a bunch of old guys, me being the only longhair and no tuxedo.

WHAT DID YOU PLAY, KETTLE DRUMS, TYMPANI?

George: Yeah, it was beautiful. Felt like John Bonham.

TOM, HOW LONG HAVE YOU BEEN WRITING SONGS?

Tom: Grade 7? It had insightful lyrics, it was about rebellion and riotous youth.

George: Greg remembers his first song. Let's hear it, Greg.

Greg: Eighth grade, we were young and homophobic, and it was called *Gay Boy*, and the lyrics were, gay boy, gay boy, you're not a playboy. It was a big hit, among my friends.

WHAT BANDS WERE YOU IN BEFORE, TOM?

Tom: I was in a band in private school up in Canada, but other than that, I had a little boner of a band in Calgary, we scored a gig before we actually practiced. We played the show, and then a week later I moved to San Francisco. And after about a year Carmella, my girlfriend at the time, started talking me into playing in a band, and so we did, and it turned into this monster of rock and roll national touring act.

WHY'D YOU LEAVE CALGARY AND MOVE TO 'FRISCO?

Tom: To start a rock band, because I knew if I started a rock band in Calgary and it started happening that we'd never be able to get out of Canada because of all the ridiculous customs and visas and ell those problems. I wanted to be able to play and make money in the US. I found out at the same time that I was a dual citizen and that I could be an American and make money without Uncle Sam kicking me out of the country.

HOW DO YOU LIKE THE BIKE MESSENGER LIFESTYLE?

Tom: I hate it. I'm tired of working, I wanna stop. It's too nine to five, too everyday, too much labor, too much everything, not enough money. I've been doing that for four years, it's the only job I've ever had.

AND CARMELLA IS AN ORDER TAKER. DO YOU LIKE THAT BETTER THAN RIDING A BIKE?

Carmella: Ye, I was a bike messenger and a motorcycle messenger, and then I got sick of both, sick of messengering altogether. So I went into the office. I don't wanna get hit by cars, change my chain on the freeway, if I had the choice of sitting at home, I would.

AND WHAT DO YOU DO, GEORGE?

George: Play drums in a band. That's my job.

Greg: I'm a CPA downtown. I support the band. No, I really don't want to do much of anything. I like sitting home, listening to music, having no responsibilities. I like to entertain people, to tell you the truth.

But what really makes Short Dogs tick? I decided to spend some quality time with Tom Pitts, and find out more about how the band works together, how the songs are written, stuff like that.

WHERE DO YOU GET THE IDEAS FOR YOUR SONGS, TOM?

Tom: They just get out of nowhere, I guess. Like everyone else, we unconsciously borrow them from here and there, and sometimes consciously pull them out of a Poison tune or something. But generally they're ideas that me and Greg bring in and the other people in the band sort of build on.

YOU AND FOOT COLLABORATE A LOT.

I write basically all the lyrics and Greg will sometimes come in with a chord pattern and lyrics, but generally there is a four-way contribution.

THE SONGS ON THE SECOND ALBUM ARE MORE DEVELOPED.

Yeah, they're more developed as far as songwriting goes. They're longer, there's more developed breaks. But we've just matured a little, we can't help it. The next one, they're even gonna get a little bit more complicated and a little bit longer and more involved.

ON THE FIRST ALBUM, THE SUBJECTS WERE SIMPLER.

During the first record, I was like, y'know, I just can't write a song about a girl, I gotta write songs about food and stuff. Come the second album, I couldn't write any silly, jingley songs, but I still couldn't write a song about a girl. And come the third album, now I can't do anything but. It just changes with my ability, but it's not some sort of conscious decision, because I just couldn't write a song like 'Fresh Clean Water' for some reason. Maybe my sense of humor is dying.

SO WHY ARE YOU WRITING ABOUT GIRLS NOW?

Because the band gets laid so much, y'know. We couldn't help it, us and Poison.

WHAT'S 'HEART PUMPING BOURBON' ABOUT?

Just what it says, basically. It's a ballad about those two people, it's sort of describing someone in the most, sort of, morbid terms available to you and giving it a seemingly meaningful chorus, and slapping it together, and letting other people figure out the meaning. There's no intention of modeling it after someone I knew or trying to make an actual statement. You just start writing, trying to sound deep.

IT SOUNDS LIKE SOMETHING BRUCE SPRINGSTEEN WOULD WRITE. SORRY.

Well, me and Bruce, we swap tunes a lot, send 'em back and forth in the mail, leave 'em on each other's answering machines. 'Tunnel of Love', that was mine, it started out as the 'Fudge Tunnel of Love', but he didn't think he could have a hit of it.

'DESERT RAIN', THAT'S AN INTERESTING STORY. IS THAT A TRUE EXPERIENCE?

Yeah, that is based on fact. We started writing that song in this basement in Vancouver, and we're like, hey wow, a Rolling Stones song. And it just sort of hung around inside our guitar cases for a month. Then we found ourselves in Juarez having this frighteningly bizarre, drunken experience in which Greg I lost his shoes after vomiting in them wildly. Our first drummer quit the band and to sort of

solace him we started pounding tequila and he ended up in with his nose in an ashtray. That is a true story, we were lost, and we were wondering how the hell we were ever going to get out, and even if we should bother, cause we got no drummer, maybe we should just stay in Mexico and play salsa music for a couple years.

'BLUE PLATE SPECIAL', WHAT ABOUT THAT?

That's one of those true stories that never happened. It could be true, but it's not because I was never in a diner observing

anyone but, in my mind I was in a diner, and imagined the whole thing happening quite realistically before my eyelids.

WHAT ABOUT FUTURE TUNES?

It's bound to go a little further in the direction of 'Heart Pumping Bourbon'. We're sort of planning on making some real mellow records in the near future, and rocking out a lot harder live.

FUTURE TOURS?

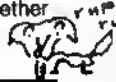
We're gonna do another tour in Fall, we're gonna go across Canada in October,

probably down the East Coast and then across the Southern states in November.

IS THERE ANY TRUTH TO THE RUMOR THAT YOU'RE GONNA SPEND SOME TIME IN MINNEAPOLIS?

It's possible that we're gonna record our next album there, at Paisley Park. This guy who was gonna produce the new Replacements album, called up Rough Trade and said come up and record a bunch of albums, so we said sure. It's all fitting together quite nicely.

Write to SDG at: POB 26538 SF CA 94126



IMWU

FIGHTING FOR FREEDOM AND EQUALITY
THE HISTORY OF IMWU

IMWU was formed in the early Fall of 1986. We held meetings each month, and began organizing bands, gigs, and individuals to collectively combat censorship, promoter exploitation, police abuse and racism. IMWU is based on Anarcho-syndicalist principles. The founders of the IMWU (Creative Anarchist Network) were already active in the LA/OC area for sometime. IMWU is about people working together freely for a creative world without State Authority. IMWU does support work for political prisoners, underground unions in the Soviet Bloc, the homeless, native american rights, animal rights, racial equality and that began at that time and continues to this day. Of course children's rights are a big concern for us also and always will be. All Ageo gigs we do as much as possible. Our first show was in August '86, a benefit for Leonard Peltier and Big Mt. with the Creeps, GrammaHashBrown and ADS. During the Winter '86 the Womyns Group was formed to deal with issues facing womyn. The Union Charter was also approved at this time. And a Union bank account was opened then as well. In the Spring of '87 we began an IMWU Info Drive to expand the Union. On March 1, we did a Protest against the Crystal Cathedral's plans to uproot poor people in the area, as well as its support for Apartheid in S. Africa. IMWU also participated in various Anti-War actions. In May the Union hosted a presentation on M. Ireland by two anarchists from Belfast, about Brit War Crimes there. The 2nd annual Freedom Day was also at this time. As well as another all ages gig with Final Conflict, Treacherous Jaywalkers, Porno Sponges, and NatureCore. In June another gig with the Wankers and Red Temples Spirits and Factory. Also in June another Big Mt. benefit with ADS, Final Conflict, Hairball, Indifference and the Sacred Profane. This was hosted by ABC/IMWU Big Mt. Trust Fund. On July 25 Goon Punk Wattle/Exploited was confronted with a Union picket of his show due to racial remarks made by him and his association with National Front in England. Wattle reacted by attacking IMWU founder Ron Gould and broke his back. Fenders, Goldenvoice and Long Beach Police are being sued as the responsible parties due to this. In August IMWU members sat in on court proceedings of the UK's censorship case. It was thrown out of the court by the judge. In October we did a Rock Against Fascism gig with Sandbox, Universal Congress Of, TBC, and the Pig Children. The KKK showed up at this, but left. On Halloween we did a Peace Camp at San Onofre, with fire-side scare stories and music by Cecilia - the radio and wild pounding and screaming around us. In the Winter '87 we made contact with COSATU the biggest Trade Labor Federation in S. Africa. IMWU support COSATU!

By now the IMWU was already expanding to other cities: St. Louis, Mpls, Knoxville, Las Vegas, San Diego, Sioux Rapids, Boulder, where many of these Union locals are very active to this day. Various gigs in St. Louis for Big Mt. May Day, Anti-War work. In Mpls. gigs to fight racism, Anti-War protests etc. Knoxville's done various events also. Most locals have their own publications: In St. Louis: Zittbutt; In Mpls: A Force; In Knoxville: General Strike; In Connecticut: Sounds of Suburbia; In W. Virginia: Ground Zero. We also have organized branches in Argentina, W. Germany, E. Germany, Philippines and Canada as far. In Ottawa Canada Nicole publishes Urgl Org. In Buenos Aires Patricia publishes Resistencia. The IMWU also helped the East German band L'Atteat get its LP produced outside the E. Bloc... (it is banned in the East). IMWU member bands with records out: Universal Congress Of, Treacherous Jaywalkers, Final Conflict, Fugs, Agot '86, Cecilia+, Dear Mole, Fictures, L'Atteat, Mikey Dread, and more to come! In the Spring of '88 we here in the LA/OC locals further expanded our Anti-Fascist Campaign in the area in response to the growing skin-goon movement. IMWU in March participated in a protest against Tipper Gore and the PMRC in LA. The 3rd annual Freedom Day took place in April. This went very well thanks to Pat and Nathan. Censorship hostility increases in area. Churches, parents etc, assault Rock. Increasing repression in Argentina and the Philippines for our members there. Gabi intends to continue the womyns group in LA, here to come or that. In June IMWU protested Ollie North visiting Long Beach.

Currently the Union is working on organizing local gigs to raise funds for bigger and better gigs plus support causes we choose to involve our selves with. All for the benefit of everyone who really gives a shit, regretfully we really can't afford to pay vast sums of \$ right now for bands to play. Unlike many of the selfish promoters around, we are a NON-PROFIT organization. We do pay for costs for bands to play Union benefits, but we will do more in the near future about this as much as possible. Nowadays there's no place to go unless you choose to pay an arm and a leg and then come, we intend to change that. We have the means, we just need your support to continue doing cheap shows, etc. We want to mention that Ron is leaving the Union Council and will continue his work in the Union as an active member and work at the Legal Co-ordinating Office as of Oct. 7. The IMWU is now run solely by the membership as a whole, now that it has a solid footing, with a new Council at the International Office. The new Council is: Ty Westos, Pat Mitchell, Loretta Cante, Timothy Claws, Sharon Kivel.

Future Events: IMWU gig at MeadowLark Country Club Sept. 8 with: Fictures, Flower Leperds, Treacherous Jaywalkers, MoonRocketo, Insults, Violent Outrage. Gigs upcoming in San Pedro, Long Beach area in October. These gigs are basically for us to generate working funds to be able to rent more halls for all ages gigs. Union gigs showcase new bands as well as older ones. We will always have a musical variety to IMWU gigs. The IMWU will be assisting in a Multi-Cultural Festival in O.C. in November. Sponsored by various community groups there to help fight racism. IMWU also plan a Unity Festival of our own this Fall on a weekend, showcasing bands, poetry, discussion, art, crafts, and literature. The goal of the Festival is to overcome alienation and segre-

gation in our communities. By doing this we hope to help people better understand each other. As a long term goal the IMWU will begin to organize hand tours thru our worldwide branches now developing. Eventually an IMWU Record Label of our own as well as produce gigs on a large scale with low ticket-prices maintained are also in the works. We will continue our social awareness work among young people and continue our battles against Oppression. The IMWU's main objective is to unite all the different voices of the Alternative Communities into one solid grass roots network to fight censorship, racism and injustice. Already several Union members have received legal help via the IMWU in a variety of matters ranging from censorship to police abuse, to promoter exploitation to store rip-off of bands to confiscated equipment and so on. Publications available via the IMWU: Urgl Org, Anarchafeminist, Anti-Establishment, Alert Society, Dreams of Tomorrow, GutterPress, Ground Zero, Zittbutt, Sounds of Suburbia, General Strike, Resistencia, A New Iron Column, The Thought, Faree, Ideation, 5th Estate, MayDay, and others. IMWU member bands records are available directly via the bands themselves, (above mentioned) or your local record stores. *IMWU publish a quarterly Newsletter 'Action/Defiance' as well.



So alot of people have heard of us, alot haven't. Some hear positive things, some hear negative. No matter what is said, you as an individual will not know what is really happening unless you are there. So why don't you take the time to check it out for yourself. It is the policy of the IMWU to do what the membership wants, collectively everyone has a say, for better or worse. Some people come up with the argument 'well what are you doing/why haven't you done this or that, oh well we will help you once you get going'. Well let us tell you.... it is gonna take alot more than six or so core people who really care. Sorry to say it takes effort and we must make use of the Almighty Dollar. Or we can rent anything or buy anything in this society here. We ARE practical. Can any of you come up with a better idea? To do gigs/publications/illegal help? Demos? Fight Big Brother? That's right a bona-fide Labor Union of concerned music people who want to make a difference. We have the resources, we need your support. If you want to see us do something, pitch in and help! You will have an equal say. The time has more than come for everyone to get the fuck up and do something. You got a better idea? Then we will lend our support. Time now for united Action! You make the difference! IMWU Regional meetings are held each 2nd Sunday of the month at El Dorado Park. We hold an open forum at the end of each meeting for new members. Write or call for directions: IMWU P.O.B. 2246, Anaheim, CA. 92814. IMWU Info. lines: #213-495-0382, 213-495-3100.

-IMWU COUNCIL August 31 1988.



OPERATION IVY

Operation Ivy are the new sensation coming out of the Glitman Sphere of Influence and mix hard-edged ska with the intensity of young thrash. Not only do they make me eat the words, "I'm too jaded to be excited anymore" but they're a swell bunch of guys to boot. I happened to run into them somewhere in Pasadena and they were quite agreeable for an afternoon chat...

Jesse: Vocals

Lint: Guitar, Vocals

Matt: Bass

Dave: Drums



Joy: So how do like So Cal so far?

Jesse: It's funny, I just wrote a song about Southern California and the lyrics went...let's see...This town is so insane, it's like a giant mechanical brain. There you have it. Actually, the first time I came here, well, to me it kind of summarized the worst aspects of California. Sort of gross, left-wing consumerism...

Joy: Left-wing?

Jesse: More...I should say, enlightened consumerism. Your basic materialism under the guise of new-age hipness. But now that really I've seen the city, I'm starting to like it just because there's more stuff hidden under all that LA garbage. Like Al's Bar... there's some pretty hot stuff happening...

Joy: Lint's been telling me about this big difference between the city (SF) and Berkeley. Is that likened to Orange County and LA here?

Matt: I'm not really versed on the geography of Orange County...

Jesse: That's sort of different, that's sort of Big City and suburbs. The difference between them is that SF is predominantly over-21 and Berkeley is more for the younger bands and stuff and I think there's a larger quantity of bands.

Joy: Your response last week in SF seemed pretty good. (At an over-21 bar)

Jesse: Yeah, San Francisco's opening up a little. It isn't like a competition but I feel and a lot of other people feel that San Francisco's been a little dead lately. There's been some stuff happening, but lately it's been over-21, sort of bar-scene, as opposed to 'young energy' or however you want to put it.

Joy: And how do you identify with it?

Jesse: In Berkeley, it's not so much the young energy, I'm not referring to specific age groups, I just mean new bands happening...

Lint: Like Larry Livermore is forty years old and I consider him having that young sort of energy, y'know what I'm sayin'?

Jesse: There's a lot of new clubs. There's just places to play, people doing things, people really into underground music. In SF it's like the bars are already there so let's go hang out at



at them. I don't want to be misconstrued as saying, 'Everything in SF is dead'. There is stuff happening, you just have to look for it a little harder.

Joy: It seems as though you've been misconstrued a lot lately. Why do people think in those ways?

Jesse: I think it happens to all of us. It happens to me just because I'm sarcastic and I'll say something like, 'Gee, I wish there were more huge skinheads beating people up at our show' during an interview sarcastically and people will take that extremely seriously. I guess one's tone of voice doesn't carry through in print.

Joy: What about that incident at the AIDS benefit? (laughter)

Jesse: I don't know what you're talking about!

Matt: Nothing happened...

Jesse: You want to hear about that?

Joy: Sure...

Jesse: Alright, well, since you want to reveal my dirty laundry...

Matt: I'll tell it. Basically, what happened was, we were playing an AIDS benefit in Berkeley. There were a lot of people there and there were some speakers there and it was this really intense thing and we got up on stage and there was a microphone stand on Jesse's mike and Jesse never uses microphone stands. So he grabbed the stand and said, 'I don't use microphone stands, microphone stands are for fags'...

Jesse: Yeah, but the tone of voice was - obviously this won't carry though in print - very sarcastic. In other words, I was sort of rocking that attitude but I guess to a lot of

homosexuals, using the word 'taggor' humorously is like using the word 'nigger' humorously. So I've learned since then... I wouldn't use that word privately, just because it's such a slur. But I was young...and naive.

Joy: How long ago was that?

Jesse: About four months ago. (laughter) I guess I try to stuff my leg as far down my throat as I can about once or twice a month (laughter).

Joy: So why did you put 'Crimpshrine eat shit' and 'Isocracy eat shit' on your record? (On the engraved label)

Matt: Where did you get that idea?!

Jesse: Boy, this is a dirt session!

Unt: Well, they're our friends but as a joke on our record, on the ingrave, we thought we'd

just write it. A lot of people took that really seriously! (Laughter) Including Isocracy and Crimpshrine!

Matt: Unfortunately, we seem to be having problems all the time getting things taken a little too seriously, the way things come out on print. We gotta learn to never have anything in print!

Unt: Crimpshrine are really good friends with us, we practice with them, we all grew up together...

Jesse: Yeah, they're probably one of my favorite bands. Isocracy were really great, too.

Joy: Then do you think a lot of people in the quote 'scene' lack a sense of humor?

Jesse: I think a lot of people look for reasons to see the worst in any situation just because



its exciting. It's far more exciting to think that there's some sort of blood vendetta between us and Crimpshrine than to see the actual picture.

(Talk goes into how much duct tape is used by Crimpshrine)

Joy: I've seen you about three times in the last month and every time I've seen you it's like you destroy your equipment! So, what's the turnover rate?

Matt: Actually, we have no turnover rate, we've been using the same stuff since we started out. I mean, I personally don't even own a bass amp anymore, I borrow it.

Jesse: Crimpshrine may be held together by duct tape but we've held together by sheer luck.

Joy: You guys really thrash live.

Unt: Jesse's got it made, he doesn't have any equipment, no guitars or chords breaking down... My equipment fucks up every show, but it's something I have to deal with, I kinda expect it. Partly because we jump around so fuckin' much.

Matt: And the crowd, too...

Unt: Yeah, the crowd.

Jesse: I think it's a secret hatred for technology, subliminally...

Unt: This is humor!

Jesse: THIS IS HUMOR! THIS IS SARCASM! WE LIKE TO DESTROY ALL MUSICAL EQUIPMENT! (laughter) No, really,

I don't think we've had a show in three months with all the mikes holding out during the entire show or Dave's drums holding out because we're very...energetic. And it's hard to be filled with that much energy and to watch your step.

Lint: I just like it so much, when I start playing, we all do it, we just go crazy. I guess sometimes it gets out of hand...

Joy: Do you ever think you'll get to the point where you'll be concerned about 'your sound' enough to take it a little easier?

Lint: I see some bands really get into sound who used to be really raw and intense and I'd rather see that than having it better sounding.

Jesse: We don't care about that shit. (pause) **SARCASM!** (laughter) We're not really a sound band. We basically started playing with no P.A. system so we couldn't hear ourselves whatsoever and because we're rooted in the shittiest sound systems available, like really small parties with tons of people, we're not apt to be real picky about it. We definitely prefer having the freedom to move around. and also, I think the energy, if you're into what you're doing, I think that helps the music more than the most expensive P.A. in the world.

Joy: So how was your tour?

Lint: It was really good. The way we went about it was we would play anywhere, anytime, any kind of show we could get, we saved all our money and ate really cheaply. Cheese sandwiches every night. I thought it went very well.

Joy: So what's the secret to a successful tour?

Lint: I think it was positive thinking. We went out in a car with a box on the roof saying, 'We're going to do this!' and a lot of people in Berkeley were saying, 'I don't know...You should take a van...' or 'Six weeks is a long

time' or 'You guys aren't a big enough band...' or that kind of thing. But we just said, 'We're gonna do it!' And we knew when we first headed out to L.A., we knew that we were going to make it. And we did! I think it's all in the mental attitude.

Matt: Yeah, that's basically it. We saved a lot of money, every night. We only stayed at one motel the whole time we toured and that's only because we were driving six hundred miles and we had to stop. We built up relationships with people and stayed at their houses...that really helped out a lot.

Jesse: There are times when we get pessimistic. Speaking on a personal level, when I get pessimistic, and you never realize how one tiny bit of pessimism can affect your whole outlook on life. Like we'd have two bad shows in a row and I'd just start thinking that the whole thing was hopeless but then, it's generally more of a problem with the mind than anything else. If you are persistent, and you are friends with your band then you can work through difficulties and there's no problem.

Joy: Several years ago, the mod/ska scene was really popular, did you relate with that?

Jesse: The type of people I can identify with are the type of people, regardless of what they may call themselves, that can go to a show in a different social group, or whatever, and feel comfortable. And feel like they can share in the energy of the music or just hang out with one another. If a group of people is elitist or uptight about hanging out with anyone else then I definitely cannot identify with them. So it's not so much what the group is but the person themselves.

Lint: I totally agree with that. It really makes me happy to see all sorts of people hanging out at one show and having no fights, ya

know? There was this rumor at one of our shows of a big skinhead guy grabbing a mod and swinging him around the pit by his necktie and that was just a rumor. That didn't happen at our show. It's really good to have all different kinds of people at our shows.

We've never had a fight at our shows in Berkeley. Once in Davis, a fight broke out at one of our shows. We just stopped playing, stopped the music right there and stopping the music sobers up people. I think it's really important to stop the music if a fight starts.

Matt: When we play, we try to be directly related to the audience enough so that the attention is on the music, the atmosphere or the whole energy of the situation more than aggression or one's own personal insecurities that would make one want to start fights. we really haven't had that problem too much.

Jesse: And though we might write serious lyrics, our stage presence is basically happy because we're happy to be playing. I think we can put that across. I think even if you have serious lyrics, there's a full scale of human emotions you can look at in music and it would be unrepresentative of us as a people to be always angry. Or always happy. To me that would be just an act. But we are happy when we're playing and I communicate my lyrics seriously.

Lint: I write music that makes me happy. I did write a few depressing songs but I don't play those any more. I go to my guitar to make me happy.

Matt: At shows, the message, at least for me, is 'Have a good time' because if you can get a bunch of people together having a good time and being happy that in one sense, is a political act in itself, or an act that is important socially... even if they ARE completely different.



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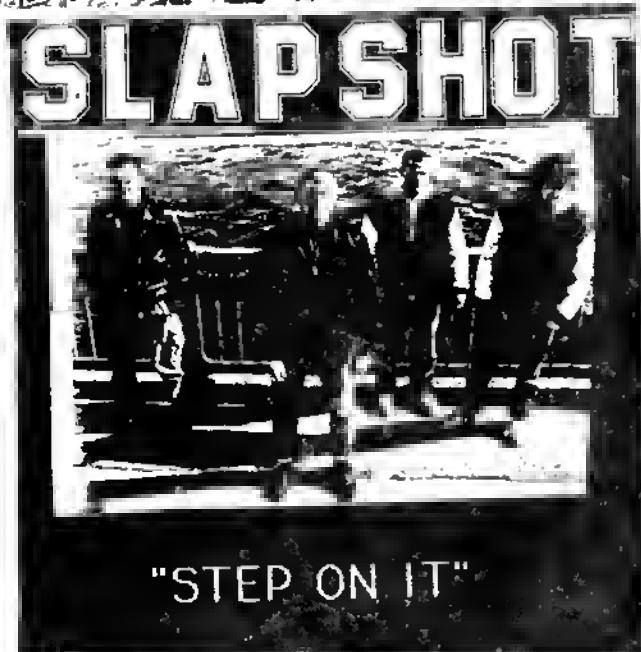
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Jon Matsumoto talks to Joey, lead singer of the

RAMONES



Change is what keeps rock and roll strong and vital. Yet in this world where trends and bands come and go it's also comforting to find that some things don't change. Take the Ramones for instance. They've been at the punk rock thing for nearly a decade and a half. And they still pretty much look, act and sound like they did back in '76. Of course some Ramones albums are stronger than others. There have been several occasions where they have diverged a little from their standard Blitzkrieg Bop approach.

But the Ramones are mostly about tradition. Every year they put out a new album and every summer they play to a packed house at the Hollywood Palladium.

The Ramones said it best when they titled their 1984 album "Too Tought To Die."

Jon: How are things going with the band?

Joey: This was our most successful tour to date. All the shows were sold out in advance. I had the best time of my life. We're in the middle of a world tour right now, and we just found out that our video "I Wanna Be Sedated" was added to MTV today.

Jon: Is it a live video?

Joey: No. Actually it's pretty revolutionary. It was done in one take. It's on "Road to Ruin" but it's also on the "Ramonesmania" album (a retrospective album released earlier this year). It's the first single off of that.

Jon: I heard Dee Dee's working on some solo stuff. Any plans for you to do some solo work?

Joey: Well, right now I'm busy with the band, that comes first. I have had plans for sometime to do something by myself. I have some things in the can and I feel I have a couple of gems there.

Jon: Is the solo material you have stuff you couldn't do with the Ramones?

Joey: Some of the stuff could have been done with the band. But a lot of the stuff is just more me. Some of it I presented to the band and they didn't see it fitting in with the Ramones. I don't know. I mean I gave them a chance! It will be like Dee Dee's thing. It's done for your own expression. Sure we do that with the Ramones too but it's a little different. Sometimes when you write a song you want a different guitar part or whatever. You're not willing to compromise. I'm excited about doing something on my own. But right now I'm more excited about the Ramones. The tour is going great and we're all getting along great. Things couldn't be better now.

Jon: I heard Brian Wilson might be producing the next Ramones album, is that true?

Joey: Well, it's not true. People have said, "What about Brian Wilson?" I mean, I respect Brian Wilson. He's definitely one of my heroes. But we like to produce our own albums. Maybe he could produce a single or a

by Kirk

song. We haven't really discussed it but people have suggested it.

Jon: Does that reluctance to go with an outside producer have to do with your experience with Phil Spector on "End Of The Century"? I know some of the guys in the band weren't too pleased with that experience.

Joey: We didn't have a lot of say about the outcome of that album, but I really enjoyed making that album. I had a lot of input with Phil on the album. You noticed more on the last three albums, the direction is more... we're back on the track, you know what I mean? Everyone you work with you learn something. But it we worked with Brian it would ultimately sound like Phil Spector and we don't want that.

Jon: The Ramones haven't changed that much over 15 years. You haven't made a synthesizer album or you haven't really gone off on any musical tangents like so many punk bands who suddenly go heavy metal or pop. With a few exceptions you've pretty much stuck with your original sound. Has that been a conscious thing?

Joey: Yeah. Doing this is what excites us. It's what we love. We're true to our initial intentions and maintaining our integrity. I walk around and I'm proud of what we've accomplished and we really did revolutionize rock and roll. We brought a whole new sound and excitement and a new raw energy and emotion that was no longer there. We brought back spontaneity. What was going on when we came out was "Don't Rock The Boat Baby", "Disco Duck", "Shaka Yout Booty", Doobie Brothers and Eagles. It was all total mediocrity and pretentiousness. From the moment of our inception the world changed.

Jon: Well, you were at the forefront of punk rock...

Joey: These days you have all these clone

bands. They all look the same. All these metal bands. They have the same hair and the same color guitar. Very few bands have integrity and have substance. There are a few of us here. Of the most recent bands I think Guns and Roses are great. I just saw Iggy the other night and he just blew me away. I always loved the Stooges. He's back you know? I love Motorhead and AC/DC. From what I've heard of the Brian Wilson album I've liked. It's real. It's nice to put something on the turntable and feel something. When I put on Poison or Bon Jovi I don't feel nothin' you know?

Jon: You guys started punk rock back in the 70's...

Joey: We established our own sound. It was the press that labeled us punk rock. Punk is an attitude. It's a state of being. It's not a fuckin' product or object. It's within your guts. It's people who are disgusted. Jim Morrison, Mick Jagger were punks. Iggy's a punk. Presley was a punk. Clint Eastwood is a punk and John F. Kennedy was a punk. It's people knowing what they want. People get scared when they hear the word punk. But it's not a negative thing. It's very positive. The English made it into a sort of carnival, counterfeit type of thing.

Jon: What did you think of bands like the Clash?

Joey: The Clash were a bit different. There was something more to them. But even then things got blown out of proportion the way people saw them as Gods or something. The press bowed down to them...

Jon: Do you think there is still a punk spirit that exists today as far as doing your own thing and not conforming?

Joey: It's like saying is there still a hippie spirit. Punk is a stereotyped thing. It's sort of a joke. I don't see it as a materialistic thing. There was a time when rock was rebellious.

Now you and your parents sit in the living room and listen to Michael Jackson together. Pia Zadora or Rob Lowe are rock stars now. What is rock and roll? If Rob Lowe is a rock star then I guess I'm a punk rocker. But to say I play punk rock is a little sickening. I just play what I believe in.

Jon: Bands don't generally last as long as the Ramones have. Usually things like money, drugs or egos get in the way and cause a band to fold. What has kept the Ramones together after all these years?

Joey: Like I was saying, this is what excites us. It might sound like a cliché but rock and roll is like a life style with us. I know it is for me. It's more than just music. It's sort of like my chemical make-up. It's not like an accountant who likes rock and roll. When I first heard the Beatles it turned my life around. Bands like the Who also left a scar on me that's felt on me for life.

Jon: Do you guys all get along well? Are you good friends? Or are their times when you just have to get away from each other?

Joey: It used to be like that. There was a point where it was very hard. You know it's hard when you're travelling in close quarters all year round. We don't like to sit on our asses like closet geniuses and pass our videos around. We like to play. So there was a time when the girls came on tour with us. I don't know... Those days are over. The band has never gotten along better. We're like best friends. It's great and it's really enjoyable. I mean there was a time when we had to rent a tour bus just to maintain our sanity. It wasn't that we wanted to be rock stars it was just that we needed space. But now we travel in a van and it's fun.

Jon: How much time do you spend on the road each year?

Joey: I guess most of the year. Even if we're not on a major tour we're always playing. We



play three or four times a week. We don't say let's go on a hiatus for three months. We ain't Duran Duran or Bruce Springsteen. But I guess if you're as rich as he is you can afford to take off three months!

Jon: It sounds like the Ramones are 12 month a year thing.

Joey: It's not our entire life but this is what we like doing. It's never like 'Do we have to play today?'

Jon: The Ramones still play a lot of the old songs. How do you keep up the enthusiasm for songs you wrote 12 years ago?

Joey: The bands harder than we ever were. It's fun playing those songs.

Jon: So you never get tired of songs like 'Pinhead'?

Joey: We don't lose focus of the intent of the song. A lot of bands will change a great song until it's not the same anymore. It's always bugged me to hear a band like the Kinks change one of their songs. You want it to sound the same but more, you know? When you hear "You Really Got Me" in its original form, it's classic.

Jon: Dee Dee once said that punk rock shouldn't be political, that it should be like standing on the street corner doing nothing. But you guys did record the very topical "Bozo Goes To Bitberg." What do you think?

Joey: We're a multi-dimensional band. We're a fun band. But life isn't just all fun. There are other things you have to deal with too. I guess around the time of "Too Tough To Die" the world began to change. It was starting to get to be a scary place and almost apocalyptic. The Iran situation and the death squads in Central America and all that shit. That album reflects this. I remember me and Dee Dee were in England doing advance press stuff and the jets took off and bombed Iran. That was a heavy period. And being in England where it is for the most part anti-American... I think we're a very topical band. I think a lot of bands are political and trendy because they know the press will eat it up. But that's a lot of shit. When you're pissed is the time to write about it.

Jon: You did that great spoof of Hands Across America. Were you poking fun at those artists who were involved in benefits because it was fashionable?

Joey: People were getting carried away there. You know the elitists were saying, "Look what we're doing for humanity." Any kind of benefit is a help. There are some good intentions in there, but there is a lot of shit too. The "Sun City" thing to me was very important. The Mandela thing was sickening. It makes you feel that you might as well be in Russia. Those people were genuine. I thought it was pretty cool. They were looking to be patted on the back. They felt something and went out and did it.

Jon: I noticed your audience has changed. There are less hardcore punk types. It's more diverse. Have you noticed that?

Joey: Oh yeah. It's exciting. Part of that is that we've been around a long time and we're getting to the next generation. But it's like we always had a real broad following. People are disgusted with the pretentiousness of what rock has become. They want to get something out of it. They want to see a band that's playing or them. They don't want the smoke and fireworks. When the Ramones play it's an experience. We get the metal kids into AC/DC and Metallica and we get people in those bands coming to see us. Then we have our original fans. It's not like we've gotten more

mainstream.

Jon: Any good bands in New York these days?

Joey: It's a real healthy scene here. There is sort of a new scene happening now. Bands like Raging Slab, Circle Of Power... It's very strong and exciting. There are a lot of places that are opening or re-opening.

Jon: 1976-77 was a real exciting time for rock and roll. What was it like being a part of that?

Joey: It was definitely exciting. The thing that was great was that all the bands were different but they were creative in their own right. Say Patti Smith, Blondie, the Dictators, Talking Heads, the Dead Boys... It was a good buzz. It sort of reminded of '64-65.

Jon: Did you ever meet the guys in the Sex Pistols before they split up? Of course you were a big influence on them, which many people don't know.

Joey: They came to see us before they were a band when we played in England for the first time in 1976. It was the Fourth of July and there was the Queens Jubilee. At the time there was no punk there. There was pub rock, Dr. Feelgood and the Brinsley Schwarz were

big bands then. All these kids came to the soundcheck and told us we were directly responsible for them forming groups. We met Johnny Rotten, Joe Strummer, the Damned and Chrissie Hynde when she was writing for NME. We met all these kids who were forming their bands.

Jon: It must make you feel good to have influenced these bands.

Joey: Yeah. It makes me feel great.

Jon: Do you see the Ramones going on indefinitely?

Joey: I think we're finally seeing some justice here. We were awarded a lifetime achievement award at the New York Music Awards this year. I felt like Frank Sinatra. We're immortal. When we were in L.A. recently we were inducted into the Hard Rock Cafe Hall of Fame. I mean it's little things like that that are nice. We're a long standing band. We're not a flash in the pan. Quality is the name of the game here. We always said if we didn't have it anymore it'd be time to give it up. We're not going to go on forever, but things are going great and we feel we're as strong as ever.





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LP 7"	5.25	1	6.50	CANADA, MEXICO, SEA	7	3	1	7.50	10	5	2	10	11	6	3	11	ALR Europe



Visual Discrimination

The main reason I can't stand Southern California hardcore bands is cuz they all sound, look and sing about the same thing. I think V.D. are different in all of the above mentioned. If there's any local band that deserves recognition because of their against the grain attitude, it's a good ol' V.D.
Interview by Lizard, photos by Kirk

Band members are:

Tim: vocals
Steve: guitar
Jeff S.: drums
Jeff B.: guitar
Junior: bass

Lizard: How does the tape differ from the LP?

Jeff S.: Sounds like shit and it's slow.

Jeff B.: It is slow and it sounds like AM radio.

Lizard: When is it coming out?

Tim: Late September?

Jeff S.: 1990! Save your lunch money.

Jeff B.: There's no filler tunes on it either.

Lizard: Filler tunes?

Tim: Songs that we didn't want to go on there. Songs just to make the LP longer.

Lizard: How old are the songs on this LP?

Jeff S.: Some are 3 months old, some are 3 years.

Lizard: Do you have other songs lined up for another LP?

Jeff B.: We have new stuff but since we already did the recording we're a little too late.

Steve: It will go on our next record.

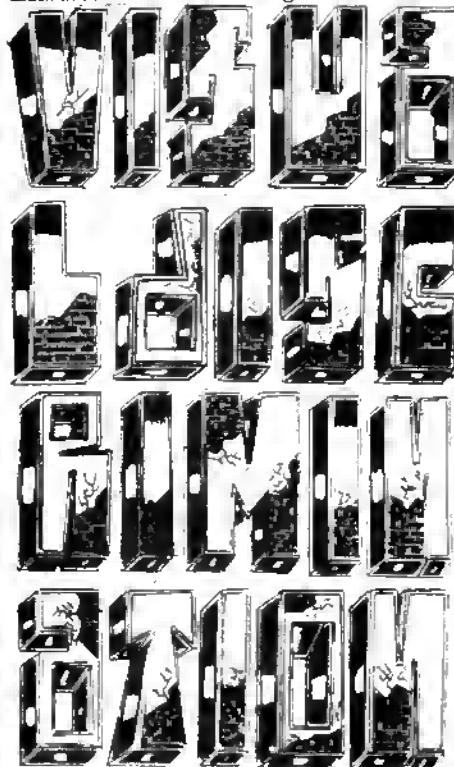
Lizard: Do you consider yourselves a Southern California band?

Steve: I don't mind being called that because we are from Southern California but I don't want to be placed with the image that the Southern California bands have... Like we're all the same.

Lizard: What would be an Southern California band that you don't like?

Tim: No For An Answer.

Lizard: And what is their image?



Steve: Just the straight edge image, positive hardcore.

Lizard: You've got a song called "We've Got The Edge", how does that fit in?

Jeff B.: It's an old song from when we wanted to be a typical Southern California S.E. band.

Steve: We've matured, we're not into that anymore.

Jeff B.: All of the bands we held in high esteem flaked out.

Lizard: Such as Uniform Choice (great deal of laughter)...

All: Yeah!!!

Lizard: Now that the band has matured mentally, what about musically?

Jeff B.: Yeah, instead of playing higher chords we now play longer real heavy and fast. There is more power involved.

Tim: Instead of a one riff bend.

Jeff B.: Plus we have better equipment. Lately with our newer music, it's to sound more original.

Tim: we definitely have favorite bands and influences, but we're not trying to be like them at all. Like a lot of S.E. bands that tend to base all of their songs on other bands.

Steve: I've noticed a lot of bands trying to copy Blast lately.

Lizard: Gangs? How do you feel about them in the music scene?

Tim: They're going to be there!

Steve: After the skins last night, I don't like them too much.

Lizard: Skinheads aren't a gang though...

Jeff B.: Last night they were at the VFW Hall in San Bernardino.

Steve: The skins were just starting shit with everyone. They started picking on our friend and basically all they said was "you talking shit?" and he (their friend) wasn't going to back down. He was just saying, no I'm not going to back down, kinda with an attitude. After the show the skins came up to us and asked us if we were talking shit and we replied, "No, we're not talking shit" (with an attitude). They came onto to us like they were going to do some damage. Then we took off real fast (in our truck) and hit one in the leg.

almost ran him over.

Jeff B.: I hope he's lying in the hospital with a broken leg.

Lizard: Do you see this as a major problem in Southern California?

Steve: I think these gangs are giving the 'scene' a worse name than it already has.

Jeff B.: It depends on where you are, cuz around here you have more blacks and stuff, so they don't have as many Nazi skins. But out in San Bernardino and in Huntington Beach there's just all richy white people.

Jeff S.: Cocky white people with attitudes.

Jeff B.: Yeah they can afford to get into it without hagglin' blacks...

Jeff S.: ...to shut them up!! If these white nazi skins want to act bad, why don't they go to fucking Long Beach and fuck with Pirus. They'll just get shut up that quick. Don't fucking talk shit!

Lizard: How did you like playing up north (Gilman St. Project)?

Jeff S.: L.A. bends will drive all the way up there and he (Tim Y.) will complain to them to shorten their set, so a piece of shit bend like Isocracy can bullshit around for an hour and a half. That's stupid. Just stupid. Their whole scene is just one big clique. They want to bring in these bands but they don't even treat you good.

Jeff B.: Case in point, we drove all day to get there, set up, and they had their democracy meeting where everyone got to say what they wanted. That took an hour and a half more than it should have and our set was shortened to twenty minutes.

Lizard: Is there something about V.D. that makes them hard to get along with? I know people have commented on your live performances.

Jeff B.: That's because they're jealous because we're so fucking bad! (Laughs!)

Lizard: Tell us about your stage with 'straight edge' and 'heavy metal' intros.

Tim: It's all in fun. We're just joking and if someone can't see it then they're fucking blind.

Lizard: So what is appropriate to do on stage?

Tim: It's inappropriate to shit and piss on people.

Jeff B.: Flash a V.D. (hand gesture).

Tim: It's appropriate to put a heckler in his place.

Jeff S.: It's inappropriate to talk more than you play.

Lizard: How did a local bend like yourselves get booked at large Fenders shows with high rankin' bands?

Tim: Bug people... we played for free because we just wanted to get out there and play.

Steve: We've played with some of our favorite bands... I mean, I'd like to play with them.

Jeff B.: Some kid asked me for some money after we got off stage. He thought we were getting payed lots of money because he had payed \$13.00 to get in! I had to explain to him that only the top bend gets the bucks.

Tim: We've played their 4 times and made a total of maybe \$150.

Steve: No, actually I think it was \$110...

Jeff S.: Not even enough money to get a good pair of Winos.

Jeff B.: Fuck Fenders bullshit, we want to play parties, house parties, there's...

Jeff S.: ...Sex, drugs...

Tim: Beer, soda pop...

Jeff S.: Water...

Lizard: Have you been asked for your autograph yet?

Tim: We want to have a record release party at Zeds.

Jeff S.: Yeah, but that's after we hit Tower Records in Hollywood.

Lizard: Tell us about the cover of your album, it seems to have some violent overtones.

Tim: We did that because...

Steve: The title is "Step Back And Listen", so we're just showing you, hey, step back and listen.

Jeff S.: We're trying to show everyone how easy it is to look stupid.

Jeff B.: The truth is, we were all standing there smiling when a car drove by and some guy screamed: "Hey, fuck you!" and Tim stepped up and was getting ready to choose him...

Jeff S.: He chased the car and bit the bumper!!



ELECTRIC

Brian Kidd @ Kirk

PEACE

It's about time that Flipside, a fanzine devoted to underground music in Los Angeles print an interview and spotlight on Electric Peace, a band that has been around for over 5 years. Electric Peace has been doing the DIY thing to the point of having an EP and two albums out, and have been playing out often the whole time. Electric Peace is the brain and heart child of Brian Kidd, he is the singer/bassist and lyricist and is the one constant member from release to release, from line-up to line-up. The current configuration of the group also contains Honey Davis as guitarist, whose own group Hollyrock is also a performing and recording outfit. The current drummer is Rick Winward, and as Brian explains with the interview, because of Rick's career commitments there is also an alternate drummer available. Electric Peace is also known as a keyboard band, all the vinyl has organists appearing, but the current line-up that has been playing live for the last 6 months is a three piece without keyboards, but that could change. The most recent record 'Insecticide' still has the organ on most tracks, courtesy of Jim Hewkinson. Also, Sylvia Juncosa, Flipside cover girl last issue, guests on guitar on one cut.

This interview came about through a request put to me by the editor of Sporedic Droolings, Dave Burokas, who asked me to interview Electric Peace for his zine when I got out of prison. Sporedic is known for lengthy interviews- what appears here in Flipside is a portion of the entire interview. Those of you who are interested in the hard rock of Electric Peace and what Brian has to say should be sure to pick up the next issue of Sporedic or possibly better yet, contact Brian at 2153 1/2 Highland Ave. Hollywood CA 90068.

Without further ado, here is the initial portion of my second taping, just me and Brian, but with many of the questions formulated by Dave...

Shane: Our editor at Sporedic wanted to ask some questions. If he plays the debut picture disk "EP", he hears 60's psych influenced for the most part, as he spins the new LP "Insecticide", he can still hear the psych overtones by they're very obscure, it's now a heavier hard rock based attack. Has the direction of the band changed since its inception in respect to these genres? How would you describe the sound? He calls it a hybrid of psych hard-rock as opposed to metal and punk, do you agree? Now just to add my own thing before you answer, you more or less disavowed any connection to punk, you know in previous portions of this interview, so now if you went to contradict yourself now you can.

Brian: Yeah, I'll probably contradict myself cause like I was in a punk band and the only way I can sing was probably because of the stupid punk band where anyone could sing so...

Shane: That's where you first got the idea that you could sing?

Brian: Yeah, I tried singing a long time ago.

Shane: What was that punk band?

Brian: What was it called? Well we were like called the Pee Pee's, we were trying to copy the Dickies around 1980 and we played like two gigs at Club 88 and that was the end of that! (Laughter) It's a secret, I'm not exactly proud of that.

Shane: It won't be a secret anymore. How would you describe the sound of "EP" and over a time span here, do you think it's changed. Do you want to label it with any of these genres that he's mentioned above?

Brian: I think he is kind of correct, I think he's pretty much got it.

Shane: Ok, well on the "Rest In Peace" 12 inch you have the peace symbol on cement pillars on the back cover- this is a hippie symbol so to speak. Do you identify with that movement at all. Were you, or are any of you hippies. Honey is like the worlds last hippie.

Brian: Well he is a hippie but he isn't on that record and those peace symbols were there, someone had spray painted them, anyway we didn't do that.

Shane: If you're going to name your band's EP like that, it makes sense to utilize the peace symbol.

Brian: Well I named it that just to be ahhhh, contradictory. The first song was called "Kill For You Love", it's all about killing and stuff like that. I thought it'd be funny to have this lovey-dovey hippie name, you know, that was the idea behind that.

Shane: You've never wanted to change the name since then?

Brian: Yeah, I have several times. I really get sick of the name. But



then sometimes when it rolls around time to put another record out, I think, well should I change it now? Then I say, naw, forget it. I'll just drudge along and keep the same name.

Shane: So Enigma Records, according to Dave here, has been known to fuck many a band over, how'd you get them to ah...

Brian: Fuck me??!

Shane: ...ink an EP. Here's your chance to rag.

Brian: That was a P&D deal. See I paid for everything except the pressing and the jacket and they put that out and the drummer at the time (Jay Ziskrout) worked there so he managed to get us in. They didn't really give a shit about us. I mean, never did, never will, so that was sorta like an inside job. I guess maybe they did sorta give a shit about us. I don't know. I never sold that many records so that was that. I tried to get on some other labels like, you know, SST, or whatever the hell...

Shane: SST is one that should have snapped you up.

Brian: I know, that was the one that I always thought, but when that didn't happen...

Shane: They'd be competing with their own little family of people.

Brian: I don't know, I just figured I'm going to have to put it out myself.

Shane: Ok, so there's a big break between "Rest In Peace" and "Meadevil Mosquito", with the band line-up changing completely. What happened, where did the other guys go?

Shane: Jay moved to New York and Greg quit and moved to the Valley and swears he'll never be in another band as long as he lives.

Shane: You made a believer out of him.

Brian: Yeah, and then I met these other guys. I knew Jim through all this time anyway. He's always been hanging around. Rick was working with Jay (at Restless/Enigma) and when he found out Jay was quitting the band to move to New York he said "Well I can play drums and I want to play in a group". I said ok fine, let's jam. I thought he was a better drummer, he plays a lot busier.

Shane: That's the guy that with you now?

Brian: Yeah, Rick.

Shane: But he's only tentatively with you, you tried out someone else...

Brian: I was checking out other people, cause I got this other guy to play when Rick's out of touch because he's got a job, you know. I'm tired of cancelling gigs because of that. So I have two drummers actually. We got this guy named Rene. He used to play in one of the offshoot bands of Steppenwolf. Not the original, but the organ player whoever he is, each one of these guys had his own vision of Steppenwolf.

Shane: The organ player version. I don't even remember the organ player's name. The guy I'll always remember is Michael Monarch the guitar player, cause his little brother went to school with me. These girls would wait on the lawn until Michael came by to pick up his brother, like groupies for Michael Monarch. I remember who engineered and produced them because it was done at American recording a block or two from where I grew up.

Brian: Where did you grow up?

Shane: Studio City. So, you used to go out to the Cathay and see a fair amount of punk bands.

Brian: Yeah.

Shane: Why did I get the impression the first time I interviewed you that you found all that punk shit pretty repugnant or never identified with it, or that you were never around, just sitting home listening to 70's records.

Brian: I think that is the image I try to portray. I mean, no, I was definitely out.

Shane: How does "EP" fit in the music scene of L.A. with all of the awful glam bands and gloom bands everywhere trying to catch onto a currently popular genre. Is it frustrating to be caught in the shuffle with all those other bands?

Brian: Well, yeah sure.

Shane: Having all those bands means a whole bunch of clubs to play at.

Brian: I mean there are billions of people who live here. And there has always been millions of bands ever since I can remember.

Shane: The glam rock thing right now is real close to biker rock. The glam rock clubs give away a Harley Davidson, that's supposed to be a real big thing for all these glam rockers to own bikes. Do you kinda feel like you got left out, I mean would you want to be one of these biker rock bands (like Zodiac Mindwarp) that appeal to beautiful teenage bimbos?

Brian: Well, sure, I'd like to be popular, fuck!

Shane: I'm saying with that particular crowd, you could be popular with various crowds.

Brian: We played a gig with the Joneses a long time ago, and I felt like,

what the fuck are we doing here?

Shane: You playing with the Joneses would be like having the Stones and Deep Purple on the same gig. It's two different types of music.

Brian: Our main thing is we jam out and fuck, you know, I look like a creep, and what, Honey looks like a freak!

Shane: Hippie midget. He's not quite a midget, he's pretty short and his hair is pretty long.

Brian: It just doesn't fit in and the singing and the lyrics and the jamming and the clothes or whatever and the guitar sounds and the too busy drumming, I mean, everything is just fucked up.

Shane: But you don't really resent all these glam bands, you don't feel like they're stealing your thunder.

Brian: We've been around kind of a long time in a way, like 5 going on 6 years now. I think this town likes something like a new sensation, or I guess anywhere really. We're kinda like turning into these dudes that've been around and not, you know, getting anywhere. Sometimes we play a gig and there's people, sometimes there's not. But anyway there is not this big snowball effect that there is with lots of bands that you just keep hearing more and more about them.

Shane: Well there's a few bands that have been brought up like that. What is your opinion on the general 70's revival in the alternative music scene. It is just a pale imitation of a musically slow period.

Brian: Well no. I think like '73 had a lot of really great records. You got Trower's record, Montrose, I mean like Boston.

Shane: 'Cold Blooded', just don't tell me you like Toto. They're my all time most hated group.



Brian: I don't like Boston's lyrics. It's pretty fluffy whatever, you know, just listening to the concept of the whole thing. It's kind of cool.

Shane: Your lyrics, Brian, are kind of negative on the whole delving into death, loneliness, being strung out. What's the inspiration for this general pessimism?

Brian: I don't know, some sort of chemical imbalance or whatever. There's a history of depression in my family also. Suicide attempts, alcoholism so maybe that's what I have running through my brain.

Shane: Do you feel like music keeps you from going down that same route or what? You don't seem to be that depressed as a person, is the music an outlet to keep you from being depressed in your own life?

Brian: Well, yeah, when it's good and I have a good gig, yeah. I'll feel good until the next gig where that gig will decide how I feel. Like the gig last night at the Coconut Teaser was a terrible rotten gig and I was severely bummed out about it. I hope this gig tomorrow night at the Gaslight will be a happening gig so I can feel good until the next time. That's how that works.

Shane: But overall, just like writing the lyrics, even though you tell me you're bummed out you don't seem particularly suicidal or anything. Do you think being a musician will keep you from ever going that far down the path of depression?

Brian: Well yeah, anyone having a creative outlet whatever the medium is going to keep you occupied, you know, not going crazy, just sitting by yourself, sure. Like today, I feel like I don't want to book any gigs, actually I don't know why I'm doing this interview in a way, because I think my group really stinks after last night.

Celebrity Skin are not an obscure band in L.A. Celebrity Skin want to take on the world.

In this outfit are veteran members of various L.A. and San Francisco bands. Tim (bass) and Gary (vocals), who were originally in Vagina Dentata (with Pat Ruthensnear and Michele Bell), started Celebrity Skin in San Francisco with two guitar players, Jason (from Verbal Abuse) and Bob. After going through a new drummer every show, they finally found a permanent member with Don Bowles. Don originally thought Celebrity Skin were awful, and at the time had given up drums for good because of "lame experiences" in other bands (namely 45 Grave, but Don was also the drummer for the Germs, Skulls, Vox Pop etc...). One day, however, Celebrity Skin with Janet Housden (Red Kross, Raszebrae) on drums were playing and Don saw the light, realizing that this was the only band he could possibly ever play drums with again. The line-up solidified, Celebrity Skin were complete.

Celebrity Skin have 5 lead members: two lead guitarists, a lead drummer, a lead bass and a lead singer. Each member plays as loud as he can, playing all leads, of course. Each member tries to outdress, and outperform the other. Each member plays at 10. Each member demands the spotlight. Each member is the star of the band.

Celebrity Skin were interviewed in August by Al and Shano in their Hollywood loft. Gary sat speechless, dressed in a clown suit, while the rest of the band commented on our various questions.....

Shane: As busy as you guys are, you all seem to be omnipresent at the various clubs and hangouts in L.A.

Bob: Well it's good to go out and see how much better you are in certain areas...

Don: As it there was a way we could improve.

Gary:...!

Tim: I like going out. I like other bands. Some people will come home to their VCR, I spend my time doing all the band stuff and on my free time I go see other bands. That's what I like to do.

Don: It's because we can't afford a VCR. But we get in free to almost all of the clubs.

Bob: They treat us better than most of the homes that we could go to.

Tim: Like our own, you know...

Don: I guess it is like, we work at clubs all the time, that's what we do, it's our job in a way even though we totally love it. So it is like if you worked at McDonalds when you're off work hanging out in the kitchen and watching the other guy. But it's ok, I like a couple of the bands.

Tim: Even if I don't like the bands, I like clubs.

Don: I like going somewhere where you can get free Coca Cola just for being there.

Shane: Let's pick up the pace a little, what about you guys sex fives...

Don: That's picking up the pace???

Shane: Are you gonna allow groupies to have their way with you?

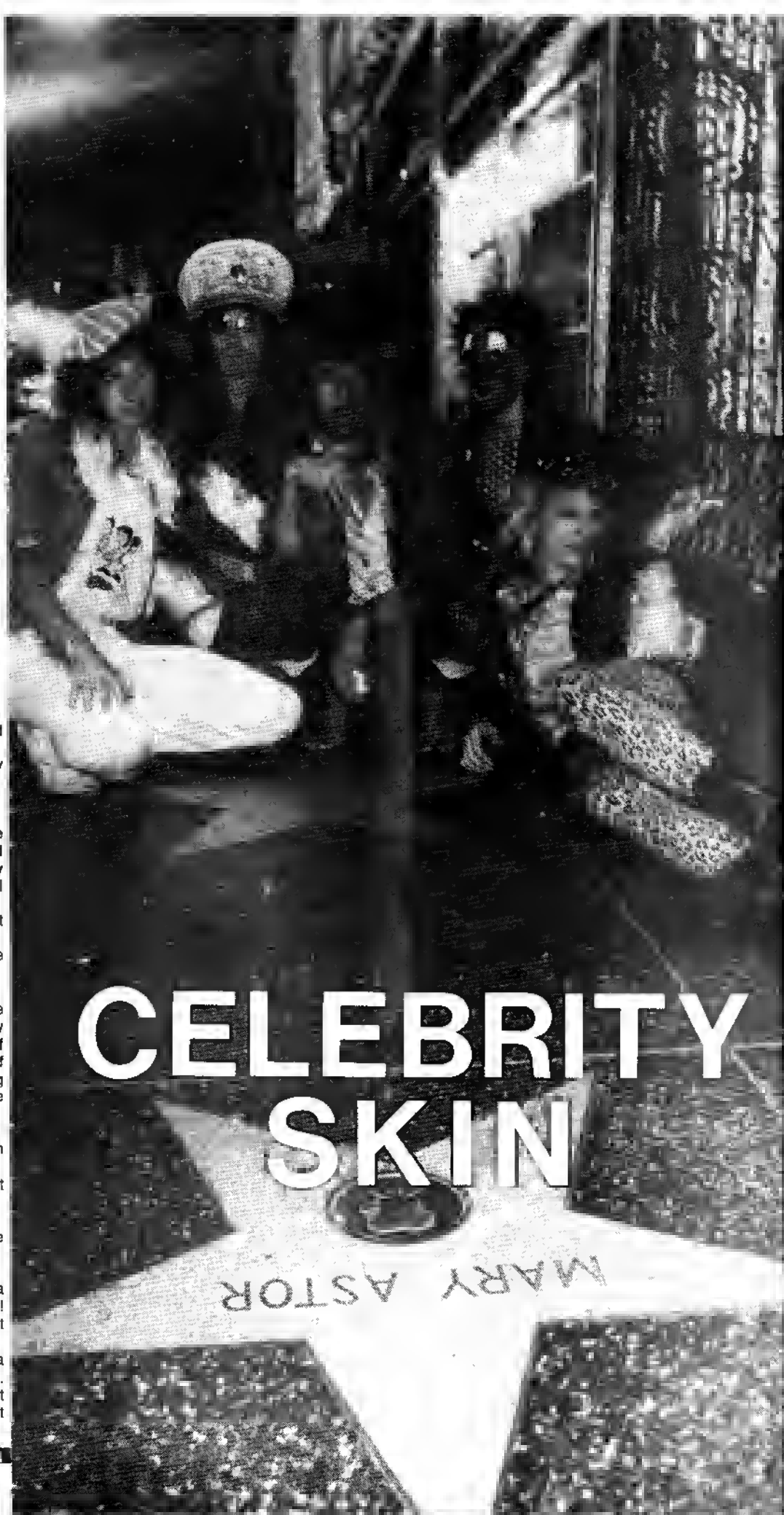
Bob: For a fee.

Don: I understand, you were in prison for a long time you like to hear about this stuff! (laughter) The Marquis De Sade wrote his best works in prison.

Bob: That's Gary's job, and the rest of us, it's a mystery with us. We're wizards at what we do. We create private novels for a bunch of people in a bunch of different cities so it's best that they're left private.

Gary: ...!

Al



Don: People are people, you have to relate to them one way or another. We're not exactly the Henry Millers of rock...

Tim: Who?

Bob: Don reads a lot.

Don: It is a problem that I have. This reading thing...

Shane: Don, do you ever feel like getting Vox Pop back together, like with 45 Grave?

Don: 45 Grave reunions pay good money and I like playing with Rob and Paul. That money has kept my drum set alive. But I find it all unnecessary now. Celebrity Skin is basically my favorite band literally. These reunion things are money, they're something to do, they're kinda fun but I don't need an outlet like that. Basically Celebrity Skin has got it all and more: it's got hideous awful noise, an incredible Euro-pop, it's got everything from total pop to Godawful noise.

Bob: Orchestrated hell.

Don: I'm fulfilled.

Al: How much time do you spend preparing for a live show?

Don: That's what we spend all our time doing.

Tim: All week.

Bob: We spend more time thinking about what we're gonna do than we do strumming the songs...

Don: Basically, right before the show.

Bob: That's what's best about seeing bands. The reason you can get to dislike them is because they have a good idea and they do it poorly. You've got to realize not to do the idea poorly, because it ruins the idea.

Don: It's good to see how these people spend their money. We have so many ideas that we could spend any amount of money on any given show it was their at our disposal, and it's good to know how to do it wisely. People have some good ideas but a lot of times they come off like the dwarves at Stonehenge in Spinal Tap. Actually not stuff like that, that would probably be pretty great. If we could ever come up with anything that good we'd be pretty pleased with ourselves.

Bob: We did, a year before Spinal Tap, we had to change our name to Celebrity Skin.

Al: Why did you pick that name?

Tim: It just fits...

Shane: Of course there is a magazine by that name...

Tim: What? What?!

Don: They use a different typeface.

Bob: Stardom at the surface and what's beneath.

Tim: It refers to celebrities and the presence of celebrities and stardom and the value of dreams and so on and so on...

Don: The thin veneer over the ostensibly superior... (pause)...

Tim: That's good. Stop right there!

Don: I wasn't gonna finish that!

Al: Is there a difference between the live performance and what will be on your recordings?

Don: Yeah, one is in a club and the other is in a studio.

Tim: It's absolutely different.

Bob: The recording is gonna have to have the replacement of the visuals that you're gonna miss. You can't just play the songs and hope they get the meaning of the Celebrity, so we add the visuals in the sound by adding more color or this and that. In a live show that is replaced by just our presences.

Don: It's like 5 young Elvis's.

Tim: There's no point in sounding the same live as you do on record. That's boring.

Shane: How come that one song took you

guys three days to complete?

Don: You mean the 96 hour mix. It was recorded in one hour and mixed in 96.

Tim: That was our attempt at perfectionism. We just wanted to see if we could get it better, and it just got out of hand obviously.

Don: It got better at about 42 hours.

Tim: Everything we seem to do we get carried away with, you've seen our live shows.

Al: Are we gonna see an LP in the future?

Don: We are L.A.'s most unsigned band.

Tim: We're on a compilation now. (A covers compilation put together by Dave Markey as well as Flipside Vinyl Fanzine 2 cassette with the song 'Evicted'). But we want to put out a 12 inch single eventually.

Bob: It's hard to find labels as genius as us.

Don: People's ideas of us are really different, everybody compares us to something totally different. It's made us wonder a lot.

Shane: What are some of those comparisons.

Don: 'Pretties For You' era Alice Cooper meets Mott the Hoople, to Captain Beefheart, 20/20 to Queen... What we figured out is that people tend to compare us to whatever their favorite thing happens to be, and that explained some of the off the wall comparisons.

Tim: We are pretty much our favorite band- all of us. It's not just a band member who shows up and plays, we are our favorite band.

Don: It sounds like an awful thing to say, because people are so used to these self promoting little poof heads with the dollar signs in their glazed over eyes. But they don't even know if they like the music they are playing. We really are all of our favorite band. We play exactly what we like.

Shane: You guys basically have two lead guitarists, right?

Don: At all times. Even between songs.

Bob: People are so stuck in a strum, and a single note thing, when you can have a choice between no notes and 12 notes. So you can orchestrate way deeper than peoples original logic of someone strumming and someone going 'do do do do'. You can do so much more. But this is not a showy scene where we're gonna show you everything we learned in scale class at college, we just write it to bring out the total feeling.

Don: Besides, none of us can really do the same thing twice! We have 5 lead players.

Tim: 5 Elvis Presleys.

Bob: I used to hate music until Celebrity Skin.

Tim: People always come up to me and say: "You looked like you were having so much fun up there!" It's a breath of fresh air for them, I guess there are a lot of sour puss music fans out there.

Bob: They invented 9 to 5 jobs for people who don't like what they're doing.

Shane: The other night you all came out dressing in nightgowns and bath robes and you told me you had all thought of it separately.

Bob: That happens all the time. We never tell each other what we're gonna wear, but it comes out the same color or same fabric a lot of times. A lot of the clothes we get the day of the show from friends or just find them.

Tim: We don't tell each other on purpose because we get as much a kick out of surprising each other as anybody else.

Don: You gotta take your fun where you can get it- that is fun for us.

Al: What are some memorable shows...

Bob: Ever since I first joined this band I never knew what it was gonna be like. Our very first show ended up with our lead singer doing ballet in a pool. I used to dress up in my last

band and I didn't know the rest of these guys dressed up, but we all showed up in sleeky outfits. It's just been that way from the start.

Tim: We've lip-synced shows. We've got to please ourselves. If we think something is expected then it is time to fuck around. We lip-synced at the Music Machine on an SST show. You know the SST bands, they're all so serious...

Bob: T-shirts and jeans or something is wrong with you...

Tim: We looked at the situation, everyone hated it at first, but then they liked it.

Don: It was my very first show with Celebrity Skin. It was really great.

Bob: We played a one song set to a packed house at the Coconut Teaser.

Tim: We did it in such a way that it meant something, people were waiting for hours, there were 8 bands that night, so we played an slow epic ballad, while normally we're all high energy...

Don: It was really a pretty song...

Tim: But nobody said "Oh what a rip off", a lot of people complemented us.

Don: For some reason they were fulfilled. We did a rock opera at the Scream once...

Shane: You guys are about the furthest thing from the super serious straight edge wing of hardcore, but you Don are straight these days.

Don: Only in the sense that I got sick to death of running the drug thing into the ground, ya know? In my case it was idiotic, I got way beyond the point where it was doing me any good whatsoever. So I just knocked it off for myself. Whatever other people do is totally their business, unless they're in my face with it. I'm not one of those straight edge guys, they tend to be a bit preachy and look down their noses at people.

Bob: There's an NA religion going on...

Don: When you meet these NA people you know why it's the first two letters in Nazi! There are people who go from being the fucked up on drugs asshole to the straight clean and sober asshole. It's personality, it's not drugs or lack thereof. There are a lot of people who can use drugs casually, I couldn't.

Shane: There's people that drugs have fucked up their lives but they made great music in the process.

Don: In fact that's what gives a lot of these small minded little parodying puppets the idea, myself included, that drugs are one of the things you need to do to be creative. There's a lot of people that have just got really messed up and died. William Burroughs hasn't done drugs for like 30 years.

Shane: He smokes pot daily...

Don: I mean drugs...

Shane: Well in your case pot is a drug.

Don: Only because I was an extreme case, and as you know, marijuana leads directly to heroin use.

Shane: Ha... it might sound funny but it is true in a way...

Don: I'm not laughing...

Tim: We're not anti-drugs, we're not anti-NA...

Shane: One thing that would be interesting to Flipside readers, we all know Don was in the Germs but Jason, you were in Verbal Abuse.

Jason: Yeah. I just played on one song on the last album, 'Rock Your Liver'. They drank too much though.

Al: You guys still do 'Golden Boys' from the Vagina Dentata era, are there any other songs that go back that far?

Tim: No. That was at the very tail end of Vagina Dentata, so when the new band started up that was like our very first song. We

just kept doing it. People seem to like it. There's a really wide variety of people at our shows.

Don: We like people to transcend their self inflicted genres.

Shane: You were mentioning that in Hollywood that there's a lot of competition between bands, but it seems a lot of other bands like you guys too.

Bob: They wish they could do what we're doing. Their band is somebody telling them "we're gonna do a Stonesey thing" or something, but they wish they could be on the stage and jump all over the place and turn their guitars up. It's freedom for a musician and they're envious of it.

Don: It's not so much envy, they just accept the fact that there is just absolutely no way that they could compete with what we do. It's not because we're so great or bitchen, it's because it's us and it's not them. They can't be us so they can like us. If they're a Stones copy band they won't go see other Stones copy glam bands except to check out the competition, then they'll go away making snide remarks. But whoever is doing exactly what they want, and do it to the hilt then it can't be awful. I think that the only reason that we can do what we do is because of something that we all realized a long time ago, and that is that everyone, whether they know it or not, is basically a star, or they can be.

Tim: We are stars just because we are.

Don: We are stars. Whether everyone in the world knows it all at once or not, it doesn't matter. If we can be stars, then why doesn't everyone?

Bob: If people didn't imitate the star they like so much they might already be one.

Don: Why not you be that star you like so

much? Why are you so unworthy? You're not, if you would just take 5 seconds and open your eyes. And not this cute Andy Warhol quote that was bandied about so much- that was a good quote and it expressed some

really good ideas but...

Tim: Not just on stage for 15 minutes... We have a song called 'Be A Star' oddly enough.

Bob: That's what we believe.



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FRIGHTWIG

Everyone has heard of Frightwig, that notorious all girl band from San Francisco, who have terrorized audiences all over the world. Well the band have gone through a lot of changes in the last few years. First long time members Mia and Susan had to leave because of personal obligations. Canadian guitarist Rebecca joined and quickly fit in with the Frightwig scheme of things. More recently, drummer Cecilia left the band and was replaced with a male, Robert. Deanna, the only original member left, says this is the last line-up change. We caught up with Frightwig on July 16th at Rajis in Hollywood, to see the new band and to chat about all of the changes.

AI: Hi, Robert, where are you from?

Robert: Frisco? Where was I born?

AI: I don't know, tell us your history.

Robert: I was from Frisco, I lived there three years, I lived in Chicago for 3 years, and I'm originally from El Salvador, for 12 years. So that makes me 19.

Shane: Are you a naturalized citizen?

Robert: Yeah I had to, see, they wouldn't take me if I wasn't.

AI: Were you in any other bands previous to Frightwig?

Robert: Just little bands that never really got anywhere. I tried to get a few things together, you know.

AI: How did you end up in Frightwig?

Robert: I was trying out for Tragic Mullatto. They told me that I would be more adequate to join Frightwig than them. It's totally different. The styles are very different. Tragic Mullatto is a lot of tribal beats and stuff like that, Frightwig is more straight ahead, hard rock and stuff.

Shane: More pounding stuff...

Robert: I'm enjoying every minute of being in this band.

AI: What it's like working with Deana and Rebecca, I've heard they fight a lot?

Robert: They're crazy. They fight, then they make up and it's like "Oh, I love you..." It's really weird...

AI: Don't they have massive boyfriend problems?

Robert: Actually, no.

Driver: They have massive boyfriends!

Shane: Was there any problem with you being a male drummer?

Robert: They were looking for a male drummer. They told me they were looking for someone pretty much like me, which I find hard to believe. But everything happened so quickly, I met them and then 6 days later I was playing my first show with them. I don't know all of the songs yet, I know the set list, but we are expanding it and we're working on a lot of new material.

AI: Were you into the band before you joined?

Robert: Actually, I had seen them once before at the Farm in Frisco, but I was real drunk so all I remember is that they were all girls. But they are pretty big up there, so the name hit me right away, and I go: but they're an all girl band?!? Not no more.

Shane: Who are you listening to, what's some of your favorite shit?

Robert: I played a lot of metal, mostly, and thrash bands. I like a lot of other stuff too, like Butthole Surfers...

Shane: Do you like Verbal Abuse?

Robert: They're a great band.

Shane: Do you think the cross-over bands that went from punk to metal are usually better than the other way around?

Robert: Oh no. No. Some make that mistake and cross over. I like bands that stay with the same energy that they start with. It makes it look like they are either going for more crowds or more money.

AI: Hi Rebecca

Rebecca: This is the interview that has been going for for 3 years...

AI: Yeah, even before you were in the band!

Robert: Oh yeah, the greatest band ever was Sid Terror and the Undead. Remember them?

AI: Yeah! So Rebecca, you have this new drummer...

Rebecca: Yeah, Cecilia quit. So we just conjured him up.

AI: She quit. What's the deal?

Rebecca: She felt she was getting too old to play, she hated practicing, and she hated us. She didn't really hate us, she just grew out of her little punk rock phase, she's going into her witchcraft

phase right now.

AI: She was one scary individual. She added a definite personality to the band.

Rebecca: Yeah I liked her a lot. It was a shock to me because I had no idea that she was leaving. But at the end when she started dying her hair dark I figured she was getting bored, she's not blonde anymore.

Shane: That's a definite tall tale sign!

Rebecca: I totally thought so. But after she left, we didn't want another girl... because they're all speed freaks. I didn't want them, I wanted somebody that was good. Most of the girls rely on the fact that their boyfriends taught them how to play drums, and they're just floating around. I didn't want to have any part of that. I worked too hard to have some lame-o get a free ride. That's how I feel, I worked too hard.

AI: Did Cecilia write a lot of the songs.

Rebecca: She wrote a few. Everything was divided evenly. Whoever writes the song sings it, that's the way it is right now. We've already wrote a bunch of new stuff since she left. I like it better because, it's not so art damaged. I want to get away from that art damage scene, we'd get bunch of acid head hippie freaks at our shows.

AI: Where do you see the music going?

Rebecca: Just more rockin'. I never listened to the album I played on because it's not the stuff I like listening to. I want the band to be what I like listening to. Which is what it is now, I listen to rehearsal tapes all the time.

Shane: What are some of the bands that you listen to and influence you right now.

Rebecca: Oh God, there's so... Well I love Celebrity Skin, they help me a lot. And I do like Motley Crew a lot too...

Robert: Oh come on!

Rebecca: Shut up Robert, you like Death Angel.

Robert: Slayer!

Rebecca: Oh gag me with like a table cloth!

Shane: The girls like the glam metal and the guy likes the speed metal thrash...

Rebecca: Well I like all kinds of stuff really...

AI: Frightwig were always associated with dirge...

Rebecca: Dirge. Dirges are fine, but I want to be more melodic. When you learn how to play your instruments, you turn down the distortion. I don't know, I listen to a lot of Cheap Trick too. I do like the Runaways and Girlschool, but I don't like to identify myself with all girl bands. I don't think, oh female, oh I want to be like them. I think, this band is the best, I want to be like them.

Mike S: What are some all female bands that you don't like?

Rebecca: You don't want to hear them.

Mike S: Yeah yeah. Name them.

Rebecca: Why? You're taping this. I'm not gonna say, you think I'm gonna hang myself!

AI: Let's talk about your band...

Rebecca: Yeah, my band is awesome. I have more fun practicing now, more fun playing and when we go on tour we're gonna have a great time.

AI: Since you are writing lyrics now, what are some of the new songs about?

Rebecca: Let me see, rotten relationships, parties, fast cars, all things that generically... It's how I feel, these are the things that affect me. Whenever I get into a fight I always use that, like 'Big Bang' was about some guy I met. I got drunk and he dragged me back to his place, and I woke up and thought, Oh man, I'm not drunk anymore- leave me alone! Just get off of me! I don't want to support you-hanging out with his rock star boyfriend, he thinks he so hot. He goes around like he's Mr. Cock of the North and then he comes home and burns money off of me for cigarettes. You know, just fun things that affect me all the time.... That was Tim, Celebrity Skin na na na. But our band is awesome now, it's more fun. It got to be like a chore with Cecilia, "Ohhhh, we're playing another show, I wish we weren't playing, I want to stay in bed and watch TV". If that is what you are greeted with at sound check, it's like fuck it, I want to go home.

AI: Wasn't there a point where Susan might have come back?

Rebecca: Yeah, she wanted to come back, but she wanted to just get away from San Francisco cause a lot of her close friends had died and it was just like a big spooky cloud hanging over the place. She wants to bring her baby up in like a decent environment- San Francisco is not the place. She's lives in San Luis Obispo now, playing guitar...

AI: Are you still working on guitars? (Rebecca was the girl featured some issues ago that built and repaired her own custom guitars.)



Rebecca: No. Just my own. It got to be a chore. Mrs. Use Al. All my broke friends would come around and go like "Wire my pickups and I'll buy you a piece of pizza". Then they mope about buying me that. So I don't do that anymore.

Shane: Oh you're the one who did that. You were from Canada. Weren't you in a punk band?

Al: Oh no, No Policy gets dug up again.

Rebecca: Yeah, hey we did a reunion 2 years ago and I made like a thousand bucks, more money than I've ever made in any band out here. I was so happy.

Al: What about band wardrobes?

Rebecca: Oh yeah, I'm still doing clothes. I do stuff for punk rock stores now.

Al: Oh yeah, what does your tag say?

Rebecca: "Viva Rebecca". Like sleezy stuff for sleezy girls. I got commissioned to do stuff for L.L. Cool Jay and I did make Rhinos for Rhino Records- but he (Robert) needs some clothes. I'm gonna make him some big furry G-strings! No, but I did get you some stuff today.

Robert: Great, great...

Al: Hi Deana. (Deana walks up).

Deanna: Ok, questions, questions...

Al: We talk to lots of bands, lots of female bands, and Frightwig are always the pinicle. How does it feel to be such an influence?

Deanna: It feels really good. We were playing in Texas a couple of years ago, and we just finished playing and I was all red and sweaty, and this young teenage girl who was kind of overweight comes up to me and she's going: "I think you're great, cause you play and you're not thin". And I'm going, yeah, well, I hoist myself up there, yeah... If we can inspire young women, or anybody, if we can do that then I think we have said something and done something.

Shane: Earlier you had told me that you were friends with Anti-Scrunt Faction, and the reason I'm bringing it up is because in my opinion they do have an anti-male stance, while both you and Rebecca have said we are NOT anti-male...

Deanna: The reason I think we were misinterpreted is because we are not solely content with singing sugar plumb songs but we are playing on atage and... we don't get it so much anymore but psople used to yell "Show us your tits" and we'd say "Show us your dicks, show us your dicks!". People are gonna take whatever you put out there, take it in their own way, apply it to their own lives.

Shane: Are you sympathetic to ASF...

Deanna: I like those girls a lot, Tracie and Leslie, I think they're hot, and I don't think they are anti-male. They are not tolerant of sexism and... You (Shane) wrote me a letter from prison and you asked me "What color of underwear do you wear?". That's why we didn't write back to you.

Shane: Why not though...

Deanna: Because, fuck do you think I want to spend my time and write back what color my underwear are!!

Shane: But I had other questions in there that were...

Deanna: There were other questions but it only took one to alienate... but look, I don't like to write, I don't write my best friends! I'm bad at it. I've done mail interviews...

Shane: But you...

Deanna: ...but your questions, first of all it was coming from prison, which is something that is weird to me. I mean I don't know why you went there and I'm sorry you did, but questions like "What color are your

underwear?" and there were other ones like that, so you got no response, that's it.

Shane: But at the end I said if you want to exise some questions and only answer...

Deanna: I don't have to respond to anyone.

made me go 'Eccoh' and I did not want to answer it.

Mike S: What about bands like the Mentors or Pigmy Love Circus?

Deanna: Look, I take shit for the Mentors



Frightwig shortly after Rebecca joined the band. The odd looking singer is none other than El Duce trying to remember the lyrics. Cecilia, normally the drummer is playing guitar, which means this is probably "Punk Rock Jail Bait". Central Services gig. Al

Frightwig, again at the Central Services in Hollywood with Susan resuming her normal guitar and vocal duties and Cecilia back behind the drums. Al



Shane: But if you're a fully liberated female you...

Deanna: If I am a fully liberated female I don't have to answer anything you would ask. It

because I love the Mentors, they're a joke. They're show business. I know El Duce, I've seen him passed out and I've written all over his stomach: "Frightwig sucks you baby!"

Mike S: What about GG Allin?

Deanna: No, I don't like GG Allin. He's too much show with the needles and shitting and all that stuff. That boras me. The Mentors are funny. We were up in Seattle last summer and

know what you're talking about, cause I'm not into that, we're here for everyone. You have to be able to separete reality from fiction.

Al: Rebecca was saying that you are writing a bunch of new songs, it seemed to me that you

Deanna: Do you know what it's like to play "Punk Rock Jail Bait" everytime? Rebecca and I were tired of playing that. I was hard to play that with someone who didn't want to practice, didn't want to play shows, didn't want to be with us- and there she is "bum bum bum punk rock jail bait..." and fucking herself with the microphone, licking her arm pit hairs. I felt uncomfortable with that meny times. But I totelly bowed to Cecillie because she was a member of the band. The last two years we did not tour because she didn't went to tour. The bend is a lot more fun now, I forgot your question.

Al: Oh, uh, since you're writing a lot of new songs around the new drummer...

Deanna: Not around him - with him. Next time we come down here he will be singing. Everybody has to pull their weight.

Rebecca: He is a totally different style. I'm used to playing with hardcore drummers, then to play with someone like a country drummer, it was really hard for me, I felt like I was constipated as a guitar player. I had to play around her abilities, now I'm gonne go around him and it is a lot better.

Deanna: It's easier to play now because he is more on the mark and I have e better thing to follow. I'm happier with the band than I had ever been. We practice 5 time e week now and he wants to be with us. He wants to hang out with us, he jumping up and down going "We're a band, we're supposed to be together! This isn't like a job!" And I say, well I'll make e consclous effort, but I'm going home, I work all day, we practiced, I'm tired. That's what we needed, that energy.

Al: The first time I saw you, Frightwig were e art noise kinda...

Deanna: Yeah we went through a lot of changes. The drugs, finally the band is in a state of no drug problems. No weird shit going on. We can count on each other to play better. We may want to play faster- that's a very leading thing to say but I feel really strong about that part. This is the last Incarnation of Frightwig. This is the one thet is gonne last.

Al: There not too meny original members left!

Deanna: Well Rebecca end I are partners, we are not gonne get knocked up. Mia end Susan are doing well, it's the missing part that is replaced in their life now with their children end Mie has a husband.

We have e new song I wrote e new song called "I Want To Live" which is like e statement about our times that I feel deeply inside about... AIDS... I'm 29 and I grew up in Fremont in the northern Bay Area, end I used to go to San Francisco with my gay friends, which most of them are deed now. If it wasn't fags, it was drug eddicts. It's like; "I want to live, I went to love, in times like these it's hard to be, but it's good to be alive and free, in times like these..." That's what I'm saying.

Rebecca: My lyrics are all trivial.

Deanna: She's the trivial one, I'm the sensitive one. Actually we're both real sensitive.

I would like to make e living off of what I do. I work hard at supporting myself so I can play my music. I would like to make e living off of my music. The way I was raised was if you work hard, end if you are true to what you do you can make e living off of it. I don't mean like a mege ultimate star or anything, thet's not my trip- but I would like to support myself. My punk rock background says: "Money? No No"

Rebecca: I was never like that. Money, yeah!!!

Al: How long has it been for Frightwig?

Deanna: Let's see, 5 years.....



Frightwig just after Susan left the band. Playing at the Whiskey A Go Go. © Al

The current Frightwig, Rebecca, Deanna and Robert on drums at their debut L.A. gig at Raj's in Hollywood. © Al



this woman comes up to me and says, "Oh I just read e review of you guys, you know the new spelling of 'womyn', you know women without men in it?" And I'm going, no, I don't

were just getting this awesome sat down where you played old favorites, some new songs, had the guy come up end strip and then do the "Punk Rock Jail Bait" encore...

The Mr. T Experience



MR. T. EXPERIENCE

Besides having one of the most enjoyable records I've heard this year, the Mr. T. Experience have a really exciting and refreshing live presence. They first made themselves known with the college radio 'hits', 'Danny Partridge' and 'I'm In love with Paula Pierce' and keep it up with some new tasty morsels like 'What Is Punk?' and 'The History of the Concept of the Soul'. Buzzmones influences til you drop. Do you remember Rock-n-Roll sitcoms? MTX will blow yer circuits.

Nikki Castor and I (Joy) abducted MTX from Gilman after their show and held them hostage until they submitted to the Flipside method of 'brute force' interrogation.

Jon Von: Guitar
Dr. Frank: Guitar, Vocals
Alex: Drums
Byron: Bass



Joy: I was talking to Martin (Sprouse) one day and I asked him, "Why are these guys called Mr. T. Experience?" and he said, "If you know them, you wouldn't ask." (laughter) Why would he say that?

Frank: Hmm...why would Martin say that...Cos he's a dick! (laughter) No, he's not.

Jon: Because he has an ironic sense of humor.

Frank: I don't really know why it's called that. Originally it was supposed to be some ironic comment on American society, American stuff, but it's been too long since I first thought about that. It's just the band's name. I don't even think about Mr. T when I think of the name.

Joy: Token?

Frank: Yeah, a token.

Alex: It's a bad dream that's been following us.

Frank: It's supposed to be kinda funny but the joke wears off after three years.

Joy: Have you ever met Mr. T?

Frank: I hope he never jumps us in an alley or something! (laughter) We were in all these other bands that never went anywhere and we used up all the good names and we were just going to use Mr. T Experience until we thought of a better one but we didn't and eventually it was too late. So later we thought of all sorts of clever rationalizations for it so we could answer questions like "Why did you name the band that?", I could think of a few of them right now if you really want to hear them but they wouldn't be very sincere.

Jon: In fact, it's probably in your best interest to edit this whole section out.

Joy: A lot of bands will do something like a Minor Threat song...you guys covered Mozart...

Alex: I like to drink.

Jon: ...And Sesame Street.

Frank: Yeah, we did a Sesame Street song tonight. That's the first time we ever did that song.

Jon: The song about up and down.

Frank: We don't have that much in common with Minor Threat and punk rock. I think we're more in the older style of punk rock, we have a lot of pop sensibilities to it. We fit with more of the Buzzcocks/Damned/Wire...

Alex: Keep dreaming... (laughter)

Frank: The Mozart thing...well, I don't even know why we did that. I can't remember, it was too long ago.

Joy: What's your thing with cows...?

Alex: They're ugly and fat and give milk... (laughter)

Joy: So that's the reason you write songs about them?

Frank: Do you know how to say milk in sign language?

Jon: Are you kidding?

Frank: I watched this show on TV on PBS called "Say It With Signs" and this is milk (Makes hand gestures as if milking a cow)

Jon: We should tell people that at our next show!

Alex: I don't think it'll be very interesting.

Jon: I think it'll be very interesting.

Alex: We already have a problem with talking too much...

Frank: We don't have too many cow songs, really. We just have a couple of surf songs about cows because it's funny to imagine cows surfing.

Alex: I think the main reason is...tell'em about your old band, Jon...

Jon: Umm...

Frank: He was in a band in Boston that was obsessed with cows and he hasn't got it out of his system.

Alex: The Sacred Cows.

Jon: Of course we do "No Milk Today" which we realized later was somewhat cow-related. We didn't realize it when we were first playing it. That was a Herman's Hermits song.

Joy: You seem to epitomize the TV Generation. A large portion of your songs relates to television.

Frank: That's because I write a lot of the songs and spent from age five to age twelve doing nothing but sitting in a little room with the television set turned on. Some people have lots of other strange elements in their unconscious or subconscious. For me it's just television. Like something can't happen to me in real life without me sort of grabbing onto a corresponding thing from a television situation

NOW WE ARE 21
NOW WE HAVE TO GET THINGS DONE
WE CAN'T WATCH BRADY BUNCH
WE CAN'T EAT CAPTAIN CRUNCH

and aah!

WHEN I WAS 17
I USED TO WATCH TV
BUT NOW I'M 21
I HAVE TO
GET THINGS DONE

EVERY DAY HAVE TO MAKE
EVERYTHING SERIOUSLY

I JUST CAN'T HANDLE IT
I STILL FEEL LIKE A KID

WHEN I WAS 10 YEARS OLD
I CAN'T DRINK AT ALL
BUT NOW I'M 21
AND I DRINK
WAY TOO MUCH!

21 NOW WE ARE 21
WE TRY BUT IT'S NO USE
JUST LOST OUR
LAST EXCUSE
AND WE'LL BE ON THE RUN
NOW THAT WE ARE 21
21 NOW WE ARE 21

comedy. (laughter) It's a pretty sad thing to be but a lot of people my age are that way.

Joy: Then what made you go into philosophy? (Referring to their song "The History of the Concept of the Soul")

Frank: I was in college and I wrote a paper about that. I thought it would've worked better as a punk rock song than it did as a paper... and I was right! (laughter)

Joy: What grade did you get on that paper?

Frank: I don't remember but I should send that song to my professor, maybe he'll change my grade...

Joy: So how many of you are college grads?

Jon: Three.

Frank: Alex is going to college in the fall...

Alex: It's okay to dream, I suppose...

Frank: Hey, don't knock dreaming, dreaming is free.

Alex: I don't belong in school. I don't belong living, actually.

Joy: Why do you think that?

Alex: My mind's in pieces...

Joy: Where did you go?

Frank: University of California, Berkeley.

Byron: I went to UC Davis.

Alex: Jon went to MIT.

Jon: I don't like to talk about it...

Joy: Why not?

Jon: Those were five ugly years of my life.

Alex: I don't agree with school, it's like a tummy ache. (laughter)

Jon: That's a good one! I like that!

Joy: So why are you going to college?

Alex: I'm not going to college. Well, I am, kinda but it's kind of a running joke. School is a joke. I don't really live. I just appear in the band sometimes, I'm a ghost from the past. I have no reason for existence, really, except so they can get somewhere with the band.

Jon: And we appreciate that Alex! (Laughter)

Frank: Yeah! (Laughter)

Joy: So then, what do you do on your spare time?

Alex: Drink beer! (laughter)

Joy: Is that the motivating force behind the band?

Frank: He's preparing for the next show!

Alex: I spend most of my time in storybooks, creating them in real life! Drugs can do that to you.

Joy: You seem to be really educated people. Why do you like to sing songs about girls named Velveeta? (laughter)

Frank: If you knew this girl, Velveeta, then you would sing a song about her, too!

Joy: Who is she, then?

Frank: Just this girl...

Alex: She's disgusting!

Frank: Naw, she's not that bad. She's nice. So the question is, "Why don't we sing songs with more...conscience?"

Joy: Fitting in with more with the "Berkeley scheme of things"...

Alex: WE'RE NOT FROM BERKELEY! He (Frank) lives in Berkeley and our mail box is in Berkeley but we're not from Berkeley!

Jon: Alex, calm down... (laughter)

Frank: He gets really upset about that!

Jon: He's very concerned about accuracy in interviews.

Frank: So the question was, "Why isn't there more deep meaning in our songs?" Because I think deep meaning and content doesn't belong in rock-n-roll music. It just confuses things and the things that I think about, a lot of people think are very stupid, maybe. That's MY problem if they're stupid but if I'm going to write a song its going to be about the Brady Bunch or Velveeta, rather than something pretentious. I think it's pretty silly when bands get big heads and big egos...

Alex: I don't think you're head will ever grow much...

(Talk goes into why L.A. won't let MTX play there...)

Nikki: Would you guys mind playing colleges?

Frank: College kids like us. Kinda. Sorta.

Joy: Kinda Sorta?

Frank: I just don't like playing for audiences that just yell, "Faster, faster, faster!" between all the songs. That's really annoying.

Jon: Or "Satan, Satan, Satan!" (laughter)

Frank: That'd be funny. I wish someone'd yell that!

Alex: I'll yell it next time.

Joy: When you cite your influences as older punk bands, I am assuming bands like the Dickies and Ramones, too?

Alex: Yeah...

Joy: Can you imagine that you'd be doing this

ten years from now?

Alex: I'll be dead!

Jon: Pushing up daisies, is the answer.

Frank: I dunno.

Alex: They'll be dreaming of how the band used to be.

Frank: I dunno what I'm going to be doing next year. I can't see beyond the next day...

Alex: He might die, too.

Jon: Ten years from now, I'd've patched all the holes in my house. Byron?

Byron: I dunno.

Alex: He's going to be a rich man living in

Joy: You were at one point deejays at KALX?

Frank: At one time Jon and I were deejays at KALX.

Nikki: I heard it takes 3 to 6 months to get on the air...

Frank: I don't know how it is now...

Jon: They just completed a 1 1/2 or 2 year plan in getting all non-students out of that radio station and it's been relatively successful. Frank and I are among the casualties.

Joy: Did you ever get accusations like "You're in this band playing your own record...?"

Jon: No, we didn't play it.

by ourselves and you can do it but a lot of things don't end up getting done when you're both the record company and the band. We thought this time we'd let other people give it a try.

Joy: And you're happy with it now?

Frank: More or less, you can never be completely happy, there's always something that could be better. I'd say on the whole, things are getting better than worse so I can't complain...

Joy: I know you're very popular around the Bay area but how was the response on your tour?



Greece...

Frank: That'll be before ten years...

Jon: If you're still doing telephone surveys ten years from now, you'll have something to write another song about!

Nikki: You do telephone surveys?

Frank: Yeah, for the University of California.

Joy: What do you survey?

Frank: All kinds of things...

Jon: Sex habits.

Nikki: Hispanic women.

Frank: Hispanic Women?!

Nikki: I used to have a telephone survey job asking Hispanic women if they are aware of breast cancer examination techniques.

Frank: I never got to do anything as interesting as that! (laughter) Basically, you have a bunch of numbers to call and you say hello and who you are and they generally hang upon you. I do that for eight hours.

Alex: That happens to me everyday. People hang up on me... (Alex leaves to smoke a cigarette)

Frank: Well, we never played our own record but it basically amounts to all of our friends playing it because all of our friends worked there. But no, no one ever showed us of that. Not any that I've heard of anyway...

Jon: What it did for me, anyway, was give me a little bit more of an awareness of how independent music works. Being in the band, we had some idea of what records companies were around when we wanted to make a record or how we could get our own out, which is what we did for the first record. Like how to send it to college stations and in the case of the second record, we knew what labels would potentially be interested in a band like us. So it taught us things like that.

Joy: You didn't want to put the second record out by yourself...

Jon: No. If nothing else than that, we learned that we didn't want to put our second record out by ourselves.

Joy: Why is that?

Frank: It was just too much work to do well

Frank: Whenever there were any people there they always liked it but a lot of shows were poorly attended. A lot of places hadn't heard of us, like places that don't have a good punk rock radio station. Plus we got booked with a lot of bands who weren't really our style so we had skinheads showing up... But a lot of them liked it, to my surprise, but it's not the same as playing with another band into the same kind of thing.

Joy: Do you find a lot of other bands in the same boat?

Frank: It's funny how other people classify bands. There's a lot of other bands, especially from Australia, that are playing these days old-style rock-n-roll with a lot of melodies. But I can say that and they next person will say...

Jon: My impression is that hardcore, if not coming to an end, is at least becoming just one element that is going on. The scene is diverging into various directions. One of the things that is good about Gilman Street is basically that any band can get booked there

so that's really helped encourage bands that aren't just another thrash band. When we first started playing, this was one of the few places that we could get shows...

Frank: Well, when we first started playing, this place wasn't there. We had a hard time getting booked because we weren't super hardcore. I never really liked hardcore, even when it was really cool. It never really appealed to me. But everyone just thought of us as a slow Berkeley band. Things have changed a little bit since then.

Jon: What I was trying to say is that Gilman Street has encouraged all sorts of bands, even those that play slow or wimpy or stupid. Kind of like us (laughter) and the people who come to those shows like those sorts of bands.

Frank: I couldn't believe how many people were at that Youth of Today show in New Jersey...

Joy: I sense a certain amount of ambivalence or animosity in your tone of voice...

Frank: Naw, I just thought it was really funny. I couldn't believe how many... little... um... (everyone starts busting up) It's just a whole bunch of these identical people. It's really funny... Did you ever see those cartoons about the Red Chinese, the propaganda cartoons they used to show on television with all these identical faces of these Maos taking over the United States. That's kinda what it was like at that show. There were all these guys with big shirts and bald heads with X's on their hands... (laughter)



Sugar-coated girlfriends don't mean anything to me
This song's about a girl who's soft and warm and cheap
when I held her close to me she melted right away
Velveeta was her name
Velveeta, Velveeta, Velveeta...

All my friends keep telling me
"Frank, you must be sick.
How can you have fun with a goopy processed chick?"
But she's much more than that
she's got a heart of gold
and she does what she's told
Velveeta, Velveeta, Velveeta...

I want to tell her that I'll never go away
but she keeps showing me her expiration date

Girls may come, girls may go, but I know one thing for sure
they stock Velveeta at the local grocery store
and she'll be on the shelf until the end of time
when we have to say goodbye
Velveeta, Velveeta, Velveeta...

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"night shift at the the thrill factory"



L7 were interviewed in August by AI and Shane, while sitting in Jennifer's car on Hoover St. in Silverlake.

Donita: guitar and vocals
Jennifer: bass and vocals
Susie: lead vocals and guitar
Ann: Drums

Shane: The name L7, I had mentioned to you that there was a band with that name once upon a time.

Donita: We're their little sisters.

Shane: There was only one girl in that band...

Donita: Boys have little sisters too! (Laughter)

Shane: Is it from the 'Wooly Bully' song or something?

Susie: It's also in 'I Wanna Be Me' by the Sex Pistols.

Jennifer: And Rick James' 'Busting Out Of L7'.

Susie: We didn't think of any of those things, 'L7' is like a square.

Shane: Well you guys are pretty un-square.

Donita: Uh huh...

Jennifer: Thank you Shane. We wanted to call ourselves the Nerds, but we thought L7 would be better.

AI: What bands were any of you in before L7?

Donita: Oh no, don't do it!!! Ann is from the East Coast so she can say.

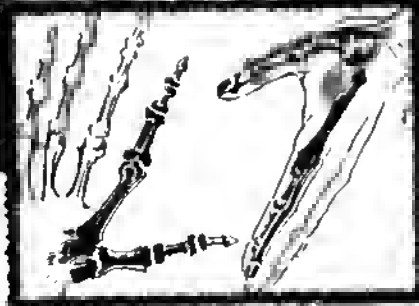
Ann: I was in a couple of bands, and, and, a real short lived band called Local Girls... and then I was in Diamond for about a year and a half. We toured around and stuff.

Jennifer: Then she was in Smell the Glove.

Susie: And I was in Shit Sandwich (laughter)...

Donita: I was in the Pan-whore-as for one show, but they said I wasn't good enough.

Shane: You guys have an LP coming out and a national tour coming up...



Jennifer: The LP will be in the stores September 10th. It's on Epitaph Records.

Shane: How long ago did you record it...

Susie: 6 years! No, 6 months ago we recorded.

Jennifer: We're touring with Bad Religion, the big brothers of L7.

Shane: They should draw big crowds, they are for sure a punk rock band, you're comfortable with that label aren't you?

Jennifer: We transcend... we transcend that label! A label is just a label, bands grow...

Shane: Put it this way, would you rather be touring with...

Susie: Motorhead!

Jennifer: I don't think we'd rather be touring with Motorhead. There are the circumstances, but we could be touring with Motorhead. We'd be just as happy.

Shane: You probably can go over just as well with the metal audience.

Donita: There's no problem there. That's where our roots are, we've been going to shows for a long time.

AI: Have you played many hardcore shows?

Jennifer: We played with Death Angel and Verbal Abuse...

Ann: That's a speed metal show...

Jennifer: Verbal Abuse are 'transcending' the punk thing also. We've taken the club route more than the 'show' route, cause it's hard to play shows in L.A. sometimes. We've been playing clubs for about a year, year and a half now.

AI: You started off with a male drummer...

Shane: Were you specifically looking for a

female drummer?

Donita: No. We were actually looking for another male drummer but Ann happened to come along and was good, it's hard for a girl to be a good drummer- they just don't exist. It takes so much dedication just to be a good drummer, a lot of girls aren't into that kind of dedication.

Susie: A lot of girls aren't into playing the same style that we're into. They always want to be really 'pop' or something.

Shane: There's a fair amount of all girl groups, are there any that you'd compare yourselves too, and say they are the most in our style.

Jennifer: I don't really think so, no.

Donita: We've been compared to Frightwig a little bit.

AI: For our readers, how would you describe your style then?

Ann: Thrashed out metal...punk...

Jennifer: Neo-swamp grinding hardrock metal...

Susie: Post pop... Post something or other...

Jennifer: NO! We're not post, we're pre...

Susie: Pre-ejaculatory

Shane: Betsey from the Raunchettes told me she wants to be more pop, more songs as opposed to the hard edge stuff for all the songs, you guys sound like you're going in the opposite direction...

Jennifer: Yes, yes...

Shane: ...more grinding more stomping...

Susie: Yes, yes...

Shane: You'll be heavier as time goes on...

Donita: I'm personally on a high fat diet right now, trying to get as heavy as we can. We want to be as heavy as Los Lobos! (Laughter).

Shane: You guys have some rather risque lyrics. How come you don't dress more revealingly, or would you or is there some problem when girl bands flash their flesh?

Susie: Yeah, it's kind of a bummer because like Uta Ford is a really hot guitar player, but when you see it, oh man!, it's hard to get past all of the garter belts and stuff. I don't see anything wrong with looking sexy, but it's not the direction that we went to take really. A little bit of fluff is fine, but if you just go for the fluff thing then you will just be taken as fluff.

Donita: Anyone can take their clothes off.

Ann: The music that we do doesn't have a whole lot to do with that kind of... I guess some of the lyrics could be like that but they are done in humor too.

Susie: Sex and love and all that stuff is a part of everyday life and it's in our songs.

Donita: Susie and I write most of the lyrics, she writes the more risqué ones.

AI: What are some of the risqué ones.

Donita: 'Cat of Nine Tails', that has a risqué title but it's not risqué.

Susie: Yeah, that's just a stock love song.

Shane: Is that the song with the line: "Nothing between us but air and opportunity"?

Susie: No that's my testimonial in 'When The Wheels Fall Off'.

Shane: Your most popular song that people sing along with is 'Uncle Bob'...

Jennifer: That is me and Donita's uncle. There is an Uncle Bob, the story is completely true, the lyrics are in the album and every line is true to fact.

Shane: The man is a drunken slob.

Donita: He's a huge man, he was chugging wine and terrorized a family Thanksgiving dinner. He was an ex-con out for Thanksgiving. It was awful.

AI: It doesn't seem like L7 have a hard time getting shows. You're always playing.

Jennifer: Well pretty much play the same clubs over and over, we're kinda in that rut right now. The tour is gonna be good for us.

Donita: Not to be egotistical, but we draw, and we're still an opening band, yet these bands that we open for don't draw. So maybe with the tour and the LP we'll break out of it.

AI: Why do you suppose you draw so well, do you think it's the all girl novelty?

Donita: We have some guys go to our shows, they talk about being friends with Rodney Bingenheimer for years, ya know. That's just a handful. A lot of people that come and see us just keep coming back.

Ann: A lot of people just like the band and the music. We have a really good time when we play, we have fun and the audience has fun. A good time is had by all. Some bands have a real attitude, they don't talk to the audience...

Jennifer: We're a club band, we play 21 and over clubs right now and we want to get out of that rut. When I picked up the bass I thought I would be playing to people my age. I want to get out of that and play bigger shows too.

Shane: A couple of you girls have male friends that you are kinda of intimate with that are in bands also. How does that work out.

Jennifer: It sucks!

Susie: It's rockin! It's hard because if you get

involved with someone who is in more than one band, then they have to rehearse like 4 times a week, and you have to rehearse, and you play like 3 shows and you never get to see each other. But it keeps the spirit alive. It keeps it fresh and exciting.

Shane: Could you have a boyfriend who was like a groupie and just went to every show...

Susie: I did for awhile and I ditched him! I put his bag on the front porch!

Shane: You said it sucks Jennifer, why is that?

Jennifer: I don't know. Susie is right. It takes a lot of dedication to be in a band and you really want to dedicate your energy to the band, and if both people are trying to do that it gets difficult. I was in an all girl band once and rehearsal would get cancelled because someone had a date. It was ridiculous. The

Donita: No we're NOT worried!

Jennifer: If Donita showed up with like a bustier, we'd probably worry about it.

AI: Then without worrying about it, L7 seem to have a certain look.

Jennifer: I get up in the morning and get dressed and there it is.

AI: What about body paint or tattoos?

Jennifer: I don't know, I've always been into that kind of stuff. We did the body painting for a particular event we participated in called Bad Bitch Wrestling at the Music Machine.

Donita: We've done the body paint a couple of more times.

Jennifer: Yeah, we picked it up. It started from there.

Susie: After awhile you want to do something interesting or different.

Jennifer: The singer/bass player from Savage Republic told me to get a real band together the other night.

Donita: Let's kill him!

Jennifer: I couldn't believe he said that! I couldn't criticize another band.

Ann: (Screaming out the window) "Hey get away from that truck!!!" (Some kids are checking out their equipment in Ann's truck across the street)... Fucking kids...

Jennifer: These are really cool studios to practice in, right here in Silverlake.

AI: Do you like living in L.A. in general?

Jennifer: Good weather.... I lived in San Francisco before I

lived here and the music scene is just so hard.

Donita: The Chicago music scene is really hard.

Jennifer: It seems like if you go out of L.A. the music scene's are really specific about what they are, like there's a certain type of music that comes out of that city. In L.A. it's really varied.

Ann: "Don't touch that truck you little scumbag!!!" (Little and not so little kids continue to seriously check out the equipment that is in Ann's truck).

AI: What do you think of the 'pay to play' thing at some clubs in L.A.? (This is a situation that I'm not sure is unique to L.A. or not- to play certain clubs your band has to pre-buy a certain amount of tickets to ensure that the club makes money that night- regardless of the bands drawing power.)

Jennifer: Fuck that! Even if you go out and play and you don't get payed at all, that's paying to play. It costs so much money to get down there and to get organized, pay for the equipment and the rehearsal space.

Donita: The attitude of some of the people that run clubs in this town- it's the bands that make the club work and they just treat you like shit. They talk about THEIR overhead all the time. We lose money playing certain clubs....

Ann: I've gotta go move my truck, "Hey...."



person that I'm involved with (James from the Leaving Trains) goes on tour a lot so there is a lot of insecurities going on. Oh, did I mention he's psycho! (Laughter).

Shane: Rather than saying who are your influences, fuck that, you do you listen to for pleasure?

Susie: Sleyer.

Jennifer: RKL, and Excel. I guess we do kind of listen to metal. I like Youth of Today and Agnostic Front. I know were playing with some of those bands, so that's really exciting. We're playing with Bulimia Banquet at two different shows on our tour. Julia and I were in a band together...

Shane: The Fags...

Donita: Yeah, not Fag that new bend, I like disco music but, oh my God!!!

Ann: I like Joan Jett stuff, my hero. Joan Jett was just on the cover of Outlaw Biker! Did you see that?

Donita: Yeah!!

Susie: I want to be in Outlaw Biker, I want to be in the Tits and Tats section! (laughter) I want to be naked on one of those motorcycles! They'll have to pry me off the seat though! (Laughter)

Donita: Oh God...

Ann: It was a pretty good Joan Jett article. She was dressed good- black leather...

Jennifer: Yeah, she doesn't go overboard. She dresses good.

AI: Are you guys worried about the fashion end of things...

Write to: L7 POB 165 Hollywood CA 90078

Forgotten Rebels

"Elvis Spat Burgers At Me!" And Other Truths From Mickey De Sadist Of The Forgotten Rebels

By Tim Stegall

"Trust me: They'll just like the beat. There are very few Polish people who can speak Polish. I mean, English!"

Mickey DeSadist, longtime warrior in the Canadian punkstakes, is on the wire, tellin' me about the likelihood of his band, the Forgotten Rebels, playin' Poland. DeSadist is Polish, himself, the first generation of his family born in Canada.

So, Mick, wot's this about the Polish people not bein' able to speak Polish?

"NO! ENGLISH! DON'T QUOTE ME LIKE THAT! Now all you Southern rednecks are gonna think it's true about those stupid jokes you made up about us! C'mon! Us Pollacks are very educated! We don't play banjos in trees with shaved heads!"

Don't worry, Mick. At Flipside's Polish, and I know he can't play banjo. He once busted one over my head when I missed deadline, tho...

There seems to be quite a few folks who don't get the Forgotten Rebels' "joke." One "Kirk" dumped all over their recent *Surfin' On Heroin* LP in the last ish of *Flipside*. Muttered somethin' about their infectious collision of Mott the Hoople and the Ramones soundin' "very old." Yeah? What's "new" to you, "Kirk"? Fuckin' WHITE ZOMBIE and their Lower Eastsidization of 1970 bikermetal riffs? Gimme crash 'n' burn punkrock this funny and tune-fun any day, dad...

"Sides, if the Rebels sound like they belong to '77, it's 'cuz they first sprung from Mickey's loins durin' the Summer of Hate, goin' thru ninety billion diff. lineups since. How long HAS it been, Mick? Eleven, twelve years?"

"Yeah, ever since I've been 13. I just turned 25." NOW, WAIT JUST A GALLDURN MINUTE!! I've gotta press clipping in front of me from last year where you claim to be 26. Then you admit to bein' a "few years older, but won't say HOW MANY!!"

"Naw, I'm not that old. I just turned 25. I've been at it for twelve years. I started when I was 13."

Yeah, sure, awright. We'll let the official version rest, ya lyin' sack of....

So, why doesn't Joey Shithead like the Forgotten Rebels?

"Oh, I wouldn't know why he wouldn't like us. I guess it's just phony rivalry."

Last time I spoke to Mr. D.O.A., I mentioned how much I dug *Surfin' On Heroin*, and he muttered something like, "I've never liked Teenage Head or the Forgotten Rebels or any of those bands from Toronto."



"I make high-tension, high-temperature fiberglass insulation. Electrical insulation, not heat insulation. It's not that big stuff you rub your fingers with. It's probably in your toaster. It's probably in your oven. It's probably in your microwave. If it's in any Proctor Silex product, it's probably mine. If it's a Proctor Silex product, I could tell you safely that I've probably touched something inside it."

This is terrible! The very fuckin' idea of the King of Rock 'n' Roll doin' Manual Labor!

"No, this isn't terrible. There's nothing wrong with working. You know what is wrong? Being a bum! Bums are such bums! That's all I have to say."

Ah, but Mr. Mick does have somewhat of a softspot for 'em, which is odd for a guy named after a Frog who beat people for kicks, then wrote books about it.

"Quite often, I've bought a steak dinner for a degenerate. As a matter of fact, in Toronto, the Rebels bought two steak dinners for degenerates. In Buffalo, we bought one degenerate an order of chicken wings. And once, I got onion rings, french fries, and chicken wings for a degenerate couple."

"See, the thing is, I don't like it when government hands things out. I don't like transfer

"Well, I have nothing against him. I think he's a good singer, and I think he's a good guitar player. He did the best version of that song, 'War.' I've ever heard. I've heard a few, and I like his best. D.O.A.'s albums are all right. I see nothing wrong with 'em. They're pretty good albums."

"Of course, mine are much better, 'cuz I'm the new King of Rock 'n' Roll. It isn't easy bein' the King, y'know. When you're the King, either everyone's tryin' to knock ya, everyone's tryin' to get to the top."

So, what does ELVIS think about you bein' the new King? People say he's still alive....
"Well, the other day, I was in this city called Freighton, Ontario. And I was walking by this stream to go for some catfish, and this big white car pulled up. This big, fat guy got outta the car, and I thought to myself, 'This guy looks an awful lot like ELVIS!'"

"So, he looks at me and says, (affectin' an Elvisy tone) 'So, you think I'm dead, eh, jerk?' AND HE STARTS SHOOTING AT ME! So, I passed out, right? Later, I woke up, and I had my arms tied behind my back. There was this one guy there who had a little white beard and a little white mustache, all dressed in white with this sorta cowboy-like tie, black tie. Him and Elvis sat there...this was absolutely degrading! They were chewing up these cheeseburgers and Big Macs and SPITTING 'EM IN MY FACE! NOBODY BELIEVES ME! "So, Elvis and this guy dressed like Col. Sanders tied me and spat Big Macs in my face. And I was real lucky, 'cuz, y'know those Chicken McNuggets? Well, they dropped the plastic knife, and I managed to cut my bonds. And while they were sitting there, drunk outta their skulls, I got away. I thought they were gonna kill me. They wanted to vomit Big Macs on me!"

Who do ya think the other guy was? Col. Sanders or Col. Tom Parker?

"It wasn't Col. Tom Parker. I think Jim Morrison had a couple nervous breakdowns and thinks he's Col. Sanders."

Sure it wasn't Sid or Buddy Holly?

"No, 'cuz he was singin', (affects Morrison voice, and croons to the tune of "Riders Of The Storm") "Col. Sanders and his boys/Make it finger-lickin' good...."

What the Forgotten Rebels sing about could be called "politics," I guess. I mean Mickey's real fond of takin' the redneck P.O.V. and heapin' so much sarcasm upon it, it's shown to be as ridiculous as it seems. Like the anti-boatpeople "Bomb The Boats," where Mickey just wants to protect his job against those "human living curses" and suggests we "bomb the boats and feed their fuckin' flesh to the fish." Or how about "Let's Go Back (To Vietnam)," to which every Chuck Norris/Sly Stallone fanboy'll prob'ly relate ("Kill a commie for mommy the American way.")?

Mickey claims there are parts that he does mean, tho. "The parts where I say ya gotta gimme money and stuff. Forget about all these TV evangelists! They've already got enough money. I should be the one getting the money. They should knock the TV evangelists off the air and put me on....They're scumbags. That's why we need them in rock 'n' roll. When Jimmy Swaggart says he was singin' 'Drinkin' Wine Spo-Dee-O-Dee' with Jerry Lee Lewis and felt Satan playin' piano with 'em, that's when he shoulda realized his true calling! He shoulda realized he was meant to be a rock 'n' roll singer. Put it this way: If he screwed his secretary when he was a rock 'n' roll singer, everybody would've thought he was just more macho."

This is true. But what we wanna know is what you'd do with all that money you want?

"I need the money to buy myself my dream motorcycle. It would be a '68 BSA with two carburetors. It would be the chrome tank with the gold star and the red inside of the star. Or it would be a '68 Triumph Bonneville 650. Y'know, that's what the fans hafta realize: If each fan sent me \$20.00, I could have the ultimate motorcycle. Why should have the ultimate motorcycle? 'Cuz that's the way the fans like to see me."

In any other day and age, the King of Rock 'n' Roll would have that money for that motorbike. All he'd hafta do is go to the Money Mountain in the backyard of Graceland and dig up a shovel. Unfortunately, this is 1988, and since the King Of Rock 'n' Roll's Mickey DeSadist, a punk rocker, he has to slave away 9-5, just like any other peon.

payments. But if some guy like me or somebody else buys something for somebody and gives it to 'em, then that's the way it should be. That's the true spirit of sportsmanship."

Well, I can't say anything, 'cuz I'm attendin' college on government loans and grants....
"Well, I did that, too. I've graduated from college twice. Once, I graduated in '77 in marketing. And once, I graduated in industrial quality control and statistics in '83."

So, you graduated in '77. WHEN YOU WERE THIRTEEN, EH, MICK?!!
"Yep. I skipped every grade."

The tune "Rock And Roll's A Hard Life" suggests some heavy-duty Mort the Hoople damage. "They were a big influence. More so than the Sex Pistols. Also, the Ramones and Slade. I have every one of Slade's albums."

"Actually, I know Ian Hunter. He's a real nice guy. So's Mick Ronson. We might be touring with 'em. I know that sounds like a real oddball act, but...."

Not quite as odd as D.O.A. wantin' to tour with Linda Roundstate! They said they'd even put out an album called *Songs The Bikers Taught Us*! I'd rather see 'em tour with Blue Oyster Cult, m'self....

"OH, NO! BLUE OYSTER CULT! B.O.C.'S A LOCAL BAND, NOW!"
Say WHAT?!!

"Yeah, they play over the place around here. So does Nazareth. They play the same bars we play! Quite often, they're our competition on the same night."

I can see it now: Buck Dharma sidlin' up to the mike, intoning, "Hey, this was a big one for us a few years' back. 'Don't Fear The Reaper'...."

Like The Beatles had the Maharishi, Squeaky had Chuckie Manson, Wilbur had Mr. Ed, Reagan had Mr. Ed Meese, and I've got Coca Cola, so do the Forgotten Rebels have a guru of their own. Unfortunately, we can't speak the cat's name in public. He's everywhere, and his wrath is worse than Mr. Rogers with PMS. He even had the phones bugged as Mickey and I solved the world's problems. Hence, we can only call him "Rev. Brother."

"This guy has a house up here (in Hamilton), and he has this house. And it has ureaformaldehyde insulation all over the outside of the house. He also has a van and a Volkswagen like that. The police, they threw him outta his house 'cuz they thought the guy was an eyesore. So, people walk around there, and he's got a nude beach and stuff, and all sorta weird people go there and give him their money. Strange person. We've always looked up to him, eh?"

Why? 'Cuz he makes all this money?

"I don't think there's a better reason for looking up to him! We're fans not only because he makes all that money, but because we would also like to make that money!"
So much for spiritual guidance....

A few odds 'n' ends from *The World According To Mickey De Sadist*, available soon in paperback from Kill All Welfare Burns Press:

*"What punk rock has failed to accomplish, pro-wrestling has succeeded."

*"The only albums worth buying by David Bowie are the ones with Mick Ronson and Scary Monsters."

*"Hamilton, Ontario, is one of the last towns where people stopped wearing bell-bottoms."

*"I just think these Satanists and stuff are a buncha semi-humorous boohoos!"

*"What did Mr. Spock find in the toilet? THE CAPTAIN'S LOG! AHAHA-HAHAHAHAHAHA!!!"

Any last words for the people of America?

"Yeah. YA COULDA CHOSE A BETTER PLACE FOR A JULY 4TH FIREWORKS DISPLAY THAN IRAN! That was a bad excuse. 'Oops! It was a mistake! Sorry!' Ya shoulda hit a RUSSIAN plane! Kill 'em all! Let God sort 'em out!"
Or just bomb the boats and feed their fuckin' flesh to the fish....

THE END



BLACKBIRD

Chip and Tony Kinman have earned their place in underground music history. They pioneered one of the first political punk rock bands in 1977 with the infamous Dils and also pioneered the "country punk" phenomenon in the early 80's with Rank and File. Now they are charting new ground, in a yet to be defined musical genre as Blackbird. Blackbird were interviewed by Al and Paul in August 1988.

Chip: Guitar, vocals and drums.
Tony: Bass, vocals and drums.

Al: Ok, where do we start?

Chip: Do we still hate the rich?!!! It's gonna be the first question, I just know it! (laughter) The answer is, yes, next question.

Al: Oh no, Blackbird are resurrecting that song!

Chip: Uh, no. Some people have been calling us about a Dils reunion concert, which is a pretty scary concept.

Tony: That is something we wouldn't be inclined to do. Chris Ashford [of What and Iloki Records, the guy who put out the first ever punk record in L.A. - the Germs 'Forming' single], who put out our first record and now put out our latest record, said that the guys at Triple X wanted to do the reunion show, he said "It could mean a couple of grand la ya". That's not going to happen.

Al: You should go under that name and just play Blackbird stuff.

Chip: Well that's what I said. Blackbird IS the Dils. It's the same thing. It's me and Tony, with drums. But I followed that with: that's probably not what you're after, is it? Ok, never mind. It just doesn't make any sense.

Al: How did you feel about the five Dils record finally coming out after all these years.

Chip: We said it was alright, then I heard a tape and said, well there it is. It doesn't sound all that good. I

was surprised at how furious some of that early stuff was, since I hadn't listened to it in a long time.

Tony: Through the years people have come up to us with Dils tapes and said they wanted to make a record, Chip and I had said no to everyone until Chris came up with the same proposition. He's always been really honest with us and he's shown us the qualities of somebody we want to work with. A lot of these people are fly by night assholes, and Chris is still there! As far as Blackbird goes, Chris came and saw us one night and said he wanted to put out an LP and a CD. We wanted to do an EP. So we ended up doing both. Again, with Chris when we did go into the studio, we were the ones calling the shots. We didn't want anybody breathing down our backs like some record company type person saying "people won't like it, you repeat the chorus too much, or the vocals need to be louder" or something like that. That was something that unfortunately Chip and I had to go through doing our music. We had to endure that kind of stuff.

Paul: Did that have anything to do with why you're just a two piece now?

Tony: Yeah, in a lot of ways, not directly. The experience we went through since when Rank and File formed in 1981, until when we broke up last year, in July of '87, 6 and a half years. The last half of that period was really hellish as far as trying to create music and develop any sort of momentum as far as a musician and song writer trying to write music and songs. All of a sudden there was all this bullshit interference coming from all directions, whether it was the manager we had, or the record company - from just everywhere. It reached the breaking point after the Rank and File record on Rhino. Three months into touring for that record it just reached a point where we felt like complete fools on stage. There were times when I thought that Chip and I were being really cutting edge in taking chances and doing weird stuff, somewhere beyond what most people were doing. With that record we weren't doing anything

special in anyway. It was just 10 hard rock songs on that record and 4 guys with long hair on stage banging it out. We just felt like fools. One night after a show Chip and I just said, this is stupid and we don't want to do it anymore. We finished all the shows we had and came back home and got to work on this.

Chip: It never really occurred to us to get something else together. It just evolved, it was just me and Tony sitting here, in this room, banging it out and listening back to it in the tape player. We realized that we didn't need anyone else.

Tony: We really liked playing with our Rank and File drummer, Bobby Cor. I thought he was a great drummer, so I didn't want to come back here and audition 99 people who wouldn't be as good as Bobby and then get one guy who was as good or better but he would be an asshole! You know. Then you have to start telling the guy, you know you can't play that here... Which is what we had done with everybody. Bobby was the only drummer we played with that I liked enough at what he did that we could cut him loose at times... 10 years later, after we started, the technology thing catches up with what we want to do - and so now we just have to punch it into that Yamaha RX-50 Digital Rhythm Programmer and Yamaha RX-50 Digital Effects! Plus just working with a thing like that was just a creative spark in doing what we do being something that we hadn't tried before.

That drum machine weirds people out a lot more than even I thought they would. There are people in this town that have almost a religious reaction to it. Which is cool in a way because it is always interesting to get that kind of reaction from people. Plus that attitude to me is sort of indefensible anyway.

Paul: And you have only two people on stage.

Chip: Yeah. There's a lot of things you have to deal with at a Blackbird show: we don't stop, we don't talk. We're trying to get away from that old 10 songs, "til

how you... Especially in L.A., my...
Al: I thought Blackbird live was a real punk rock kinda thing, where you were dressed in black, with minimal equipment, minimal lights...

Chip: It is.

Tony: In a lot of ways that is the spirit of it. We know that what we are doing is going to alienate some people. But that is what we do and I don't mind doing that at all. I've seen shows here in L.A. with these Rock City News type bands (Rock City News is a weekly tabloid that covers the commercial glam/metal/rock scene) where there is nobody there to see them except their girlfriends and managers and they come out on stage and go "Thank you L.A.!!!" [Laughter] Like they're playing at the Forum! And they probably will be there in a year.

Chip: What is happening in L.A. is like Los Angeles pre-punk rock. It's effecting the clubs, that pay-to-play is directly attributable to the bands. It's amazing! You read these interviews with bands who say how powerful they are because of who they're managed by! Or who their lawyer is! And people accept it, they accept it on the street and on the night club level. It really blows my mind. In a good way I think it is cool because something will come along...

Tony: It means that another kind of punk rock is not for off. I don't think it will sound like the old type punk rock but it will have the same attitude. This stuff is just building up. These bands go from the garage to being completely insufferable rock pigs in the course of months! It's really sort of repulsive.

Chip: And it makes for bad music. But this whole thing makes it a lot of fun to be in Blackbird, because Blackbird is what it is... punk rock. It's always been fun to go out there and make people scratch their head and say: "What's the deal?"

Al: Have you seen any other bands use a drum machine as a drummer, like Big Black for example?

Chip: No, I listened to Big Black after we started, because a friend of mine brought it over. Not really, except for disco bands. It was essentially Tony's idea, and it made me scratch my head too! We didn't know how to play drums. We know a little bit about music so we can get it to make sense, but since we are not drummers it makes our drum parts a little different.

Al: Well you don't have to worry about developing your timing...

Tony: Yeah, it does it all for us, and with what we are doing it is nice to have a fairly steady rhythm.

Chip: It lets me and Tony in and out of the whole thing. At a Blackbird show it is just kind of me and Tony interacting- we have our basic parts, we know pretty much what we're gonna play, but there is a whole lot of listening and cueing going on. It has really freed us up for that as opposed to anchored us down. There are times when we stop it, or fuck it up and make the song sound like it's in a whirlwind and start it up again.

Al: How much do you change the drums around during a live show?

Tony: When we first started we did it in between every song. It was more of a cruder thing, we mixed it up a lot more. Talk about alienate- we were driving people crazy! We opened for John Cale at Bogarts and I thought that the people that go see John Cale would still get off on a "Sister Ray", old chaos type Velvet Underground sound. Which they didn't of all. It was him at a piano with Chris Spedding on guitar. Very adult oriented. And Chip and I got up there with this stodgy, holocaust sounding whirlwind of sonic garbage! We left the stage to like two claps! We called that one wrong. A lot of our earlier shows were like that. Then we started working towards this album sort of thing. Getting the presentation and order of songs down. Now that we are working on our next batch of songs it will probably get more chaotic again.

Al: Do you consciously mix the drums really up front like on the record?

Chip: Yeah. It's not supposed to sound like a band,

not like a John Cougar record- you got the drums in the background and everything. We were trying to get the drums to sound weird.

Al: At the Music Machine you had the drums so loud you could hardly hear the guitar!

Chip: That just sounds like a live show foul up, but on the record everything is on purpose.

Al: Even the picture on the cover?

Chip: Especially the picture on the cover!! Yes, it's part of the deal, we wanted it to be like the live show.

Tony: We've done that stuff with the photo studios and putting on make-up. We wanted to get away from that. Somebody in a band that might be reading this might say that's what they're looking for, to go into a studio and look all studly and cool on their record cover. To us that represents something that we went through once and we didn't like, so I don't think we're going to do it again.

Al: Well was that something Rank and File started out with in mind, or did it just develop into that sort of thing?

Tony: Rank and File started out sort of like how Blackbird or the Dils started out, but with the country type sound. We were trying to be in people's faces. We did get a definite reaction to what we were doing in the Dils, and we wanted to keep playing but we felt that punk rock for us wasn't working anymore and we didn't want to become a regular rock band. We liked country music anyway, and the later part of the Dils a lot of that sound came in anyway. We were trying to do something a little bit different, but because of what we had done previously, we were basically booked with an alternative style music audience. We



moved to Austin where we really got started. We played a big nightclub in Austin and just about got booed off stage. They told us we would never get booked there again. So we had to start out at the lowest lowest country club, which was just this smelly bar, but we played there and built up a following. Then we eased our way back into the regular rock clubs. A lot of the alternative types started wearing cowboy hats and string ties, cowboy boots- so they were wondering what Rank and File were doing, we were putting people back into these clothes again. Then we toured the country...

The country thing got real sick after 2 1/2 or 3 years because it got to the point where a lot of people were doing it and lots of people would show up to our shows dressed in cowboy hats showing us the Merle Haggard albums they had just bought. Then there were all these country punk bands springing up: "Hey check these guys out, they sound just like you!" Chip: To get more to the point, that last Rank and File record was more like a reaction to the country thing we didn't want to have anything to do with. The country thing was an attempt to get into peoples faces like the Dils was, well that record was an attempt to get into country punks face.

Al: Was that the disc reaction to the rest of that record?

Chip: I tell ya, it had been three years since the last Rank and File record, and our audience had fallen to almost zero. People thought we had broke up. That record was like the tail end of the last shilly years.

Al: Why was there such a long lapse of time between records?

Chip: Record companies, just being dicked around. Slash wouldn't release our third album. Record companies don't like me and Tony because we change. And when we change it freaks them out. It's always like: "What are they doing now?" And that gets us into a lot of trouble. They couldn't see the third album.

Tony: Just chickenshit cowardice. Most of those people don't even know- all they know is a lot of records being sold, then they know they're on to something, otherwise they don't know. They won't wait a few albums for the band to develop.

Chip: A record company would not let me and Tony make the Blackbird record, at all. Rhino said it was a joke. But Tony and I decided we were not going to be in the position again where record companies tell us what to do. We don't make demos, we make records.

Al: So you'll just have Chris put out your records.

Chip: Yeah, it he will, yeah.

Tony: Once you get beyond a certain point- once you forget about radio programmers, and once you forget that there's only two guys on stage, and once you forget that you can't do that because you don't have a drummer, once you get past all of the you can'ts and nobody will like it type things- then there's so many things you can do.

Al: Are you in a situation where you don't have to sell records to make a living or play gigs to pay rent, or whatever?

Chip: Yeah, we need to play gigs, and sell records to make a living. It doesn't take a lot (looks around at his modest hotel apartment room). Tony and I have been playing music for so long it's not a question of getting a job. We're musicians. It's what we're doing. It will be until the day we die. I suppose people could get completely bored with what me and Tony are doing, but it hasn't happened yet.

Tony: We're trying to put the spirit back of what it's like when you first start. When it's nobody but you and the other people in your band, in the garage banging out songs. The only thing you care about is what it's sounding like, if you like it. Before you start hearing about what other people think of you- whether it's a record company, or manager or a club booker. After awhile there's 100 people sticking their nose in your music. At this point we really don't care what other people think.

Al: What do you guys feel when you think back to the Dils, being probably the first band in the U.S. to be doing political punk music, you left that but it still carries on today.

Tony: I don't know what inspires other people but I had my political beliefs back then and I still have them today, probably stronger than ever. I don't mind sharing information with people.

Al: The Dils got a lot of shit for saying there were communists in the band.

Tony: That and some other things we had said. A new Slash had come out while we were down here, and by the time we got back to San Francisco there was just this shit storm barrage of crap that people they were enraged about some of the things I had said about some of these people. I guess some of it was sort of thoughtless.

Chip: And you guys had printed a letter that Pefer Urban (their manager at the time) had wrote. That taught us a lesson: never, ever try to answer any sort of criticism or review- because the magazines always get the last word!

Tony: Brendan (Masque owner and now booking Club Lingerie) had something to say in there too. He never wanted too much to do with us then.

show at the Lingerie and he went all off! He read me the riot act! He was having a bad day I guess.

Tony: We don't want to get into character assassinations or anything - pick up where we left off!! I mean in a music scene it seems like everything is fair game, except me and my friends. I can say the worst things possible about the president, record companies, a certain type of band - but nobody can say anything about me and my friends. And it had reached the point where you couldn't say anything onilical at all about like Search and Destroy or Slash or any bands or any promoter. You couldn't even say anything constructive or point out that "gee, isn't it funny the way it works?". What I had said was that I thought it was funny that here was this music being played by like teenagers and people in their early twenties and the people running the two biggest magazines on the west coast are in like their late thirties or forties. They're all like art people and their main goal was to have a successful magazine. That was exactly what I said, and that was what caused the shit storm up in San Francisco. We checked our answer machine when we got back and the Search and Destroy people had left a series of messages: "You lowest scumbags, we'll teach you to say something like that, how dare you, after all we've done." To me it was "big deal". I also might have said that I preferred fanzines to those magazines.

Chip: You called them old? "What, I'm old?????" I don't look good in my leather trousers????!!

Tony: I guess I rubbed them the wrong way. The point was, why not be able to say that? If you're gonna be talking about "Rod Stewart is an old turd, Fleetwood Mac are boring old turds..." then how come the guy at Search and Destroy is older than Fleetwood Mac? If you're gonna make that an issue, then lets talk about it. But that kind of criticism wasn't allowed. I wish it was, because it would have shaped up a lot more people.

Al: Is that mess something that drove you out of the Dils?

Tony: Yes, it frankly was. We basically painted ourselves into a pretty tight corner. We did have big

a lot of ways we still do. It just wasn't working anymore, plus at the time, punk rock was transmuting into hardcore - there were a lot of code and restrictions going down. When you turn quantity, like speed or amount of notes, into a quality, like "speed is good", "slow is bad" - that to me is the death of creativity. That was a special time back then; those first two or two and a half years of the punk rock thing were special. A lot of the bands back then: the Weirdos, the Zeros, the Nuns in San Francisco, the Screamers, and then some of the bands that came along later, like only months later because time was so compressed, like the Controllers or F-Word, even they were more interesting because it was a much freer time. There was really something in the air, it was really a spirit of new mans land - this was something that hasn't been done before, and the spirit of who knows how it will end. Bands know how it will end now - they either have to get main streamy to make a career out of it or they'll quit after a year or two and go to graduate school.

Chip: At the risk of sounding inmodest, I think Tony and I are good song writers, and I think that is why a lot of the Dils stuff holds up as songs - because the ideas worked. We never sit down and really write them we just tumble into it. The way Blackbird does it is to sit here and listen to each other play for a few hours. A lot of the song ideas come from improvised stuff. I like the Dils, I do...

Tony: When we were doing Rank and File, there were always a few hardcore kids that would just plead with us: "The Dils were so much better..." And they were so nice but it was so pitiful. I wish the Dils could be together for them because it means so much but you just can't. Now Blackbird is getting the "Rank and File were so much better, you should play country music again..." You can't really go backwards. The memory of the Dils is a lot better than the actual thing. I'd rather have people remember us and maybe have someone every once in awhile come up to us and say "Man the Dils record kicks ass, I saw you once in San Francisco..." Than, like coming down to L.A. in like 1979 and playing in front of 80 people at the Stardust Ballroom and going "Geeze, I guess

ly likes us anymore..." Which is what it turned into.

Al: So Blackbird is like charting "new mans land".

Chip: Yeah, and we're doing it all ourselves again, except for Chris. It makes it really exciting.

Al: It all started with the Cheech and Chong movie.

Tony: That was our very first ever gig. Thanks to Rodney Bigenheimer! We were in Carlsbad, and he was mentioning that thing on KROQ, he said "All bands should come down and play this Cheech and Chong thing, there will be a lot of people there, it's a really good opportunity... for the Dils!" This was before his hair got set on fire. (Someone tried to light Rodney's hair on fire at the Masque - it was blamed on the Dils, something Chip and Tony strongly deny having anything to do with). So we went up there, there were all these bands that were all signed up and waiting, but when we pulled up some guy goes "Next!" and we said, "Yeah that's us!" So we played. The movie came out right about the time that "Class War" did. Someone came up and said: "Hey, you're in the Cheech and Chong movie!"

Tony: Fire breathing, revolutionary punks in a Cheech and Chong movie!!!

Chip: The writing was on the wall, pretty funny!

Paul: Are you tired of talking about the Dils?

Tony: We were there for awhile, the first year or so of Rank and File when we were trying to get the new thing established. Now I don't mind at all. The Dils have apparently sat well with a lot of people. A lot of people have the misconception that we were bigger than we were. Like we were as big as X or something. They just weren't there.

Al: I think if you would have persisted as the Dils you would be pretty "big" by now. You may have been called the Dils, but you'd be playing what you are in Blackbird.

Chip: We are. It's kinda funny how it all goes in a big circle. Being with Chris Ashford again, and getting in peoples faces all over again. Having this rock monolith in our face. You can draw a line again. For awhile there it got mixed up, but now scheckies are rising to the top again. The clamp down has got to come again.





CRIMP SHRINE

Crimpshrine just happened to be in L.A. one extremely hot July afternoon. No, they weren't here for a gig. They were on tour, headed for their first major show, in a record store in Chula Vista- but as things usually go, there was a layover. In this case their van was up in jacks in front of Flipside headquarters. Pete was underneath trying to fix the leaky brakes that had failed on them earlier. What a way to start a 2 month national tour! The rest of the band sat on the porch and watched, so we decided to do an interview.

Crimpshrine are 4 guys from Berkeley California, who have a cut on the Maximum Rockroll compilation 'Turn It Around' and also have their very own 'Sleep? What's that?' 7 inch EP out on Lookout Records. The band consists of Aaron Cometbus on drums, Jeff on vocals and guitar, Pete on bass and wrench, and the newest member, added since the above records were recorded, I don on guitar.

Al: Is Jeff your real name or is it just an alias?
Aaron: You probably read that in the insert in the EP. That was a joke.
Al: Was that whole thing a joke? (In case you don't have the EP, it includes a story from their High School paper about the band being fined for painting 'Crimpshrine' graffiti on the walls, and that the principal was a part time member of the band).
Aaron: It was a real article, but it was a joke in the paper that Jeff was an assumed name cause he couldn't talk about certain people.

Al: It also said the principal was in your band?

Aaron: Uh, yeah. It's Berkeley High School humor. It had nothing to do with reality.

Idon: He doesn't really get up and dance with the band, but he wishes he did!

Al: I'm sure everyone asks you about your name, sorry but I still don't know. There was this girl with crimped hair????

Jeff: It was one of those concept things, that got kinda blown out of proportion. Kinda had a lot of respect for her ya know? Kinda bowed down to her, ye know?

Aaron: I don't know where it really came into being a band name, it was just around at the time. We needed a name. We're still trying to think of good stories to tell.

Al: Who was this girl?

Aaron: Wha... oh, why... just some girl...

Jeff: Part of the mystique is the mystery of the exact persons identity.

Idon: I think she knows who she is...

Aaron: Yeah. We're looking for a new one. Cause it isn't the same thing anymore.

Jeff: I bummed a cigarette off of her once. She knows... It was a big secret for awhile but people have big mouths.

Al: So Jeff, you're 18 now, are your problems over with parents and youth authority etc...

Jeff: Yeah as far as I know. I was having problems with the State Board of Mental Health and Welfare because they figured that

not working and not going to school means mentally screwed or something like that. And that in conjunction with my parents in conjunction with the school board and psychologists- they formed a mob and decided that I needed to be placed somewhere so I could become functional or something like that. They picked out this place in Santa Cruz- well the night before I was to be sent there, we played the Farm and I just didn't go back home. I stayed out of the East Bay for awhile. But they caught up with me at our rehearsal space. I sat in jail for awhile because the place where I was supposed to go was all full and every other place wouldn't accept me because I scored too high on the educational exams. So finally I ended up in this weird group home out in Martinez. That was kind of interesting, a holistic doctor/ spiritual guy ran the place. That was weird, but he was in a lot of lawsuits with the State, and when the State realized he was gonna win the lawsuits they pulled his license. I was sent back to my parents and the other kids went to Juvenile Halls.

Aaron: And his parents sent him back to us!

Jeff: Yeah! I stayed with my parents for a little while, but as is to be expected, that just doesn't work out.

Aaron: That's why we're on tour now, it's easier than finding Jeff a place to live.

Al: Will that be material for future songs?

Jeff: Well, no. I thought about it but it wasn't really in my mind all that much. There's a lot of other things that stick in my head and intrigue me. I think more about that.

Aaron: Most of our songs are problem/solution type things. If something intrigues us, or bothers us or we think about it a lot, we usually, but not always, figure out a way of dealing with it, and formulate a song over that. I guess that isn't really like that. It is just something that happened.

Jeff: Since Berkeley in the summertime turns into like a city of runaways and stuff, I'll run into people with similar problems or ones vaguely related. But you can't help people like that out too much through songs I don't think.

Al: What is the subject matter of some of your new songs?

Aaron: I don't know, they're all so different... There's one song about drugs and obsession and stuff. Kinda anti-obsession...

Al: Straight-edge stuff...

Aaron: No. We're definitely not straight edge but we are straight edge thinking.

Jeff: Straight-edge is like an obsession in the first place.

Aaron: If you don't do something that you don't want to, then that's cool, but it seems like if you are doing something and you just quit- you aren't learning much, seems like you don't learn much until you can just learn to control it.

Al: It seems like everybody at Gilman, especially you guys, all smoke an awful lot. That's an obsession isn't it?

Jeff: That's enslavement!

Aaron: Well... you have to have some small obsessions!

Idon: Since we can't drink there.

Aaron: It has gotten to be like a kind of band spirit thing now, smoking and stuff. We try to be as unhealthy as possible.

Jeff: That's not it at all. I'm not trying to be unhealthy, that would be silly.

Aaron: Well we do a pretty good job of it. It's hard to pin-point stuff in songs, that's why we try to go into each song in detail on our records, with lyrics and either with a story or some commentary or a photo or whatever. That's why the idea of being on compilations is so great, because we can just go into that one song fully.

Al: On the Ep you have the song 'Sleep, what's that?' about the homeless, that was one of your adventures Jeff?

Jeff: Yeah. It's turned into a kind of experiment at this point. I'm going to see if I can situate myself in such a way that I don't have to work.

Aaron: Or don't have to work under a certain framework.

Jeff: Yeah. I just came to the conclusion that there are a lot better things that I could be doing with my time than making money for something that I probably wouldn't be too into. So, aside from the tour, back in Berkeley I'm trying to situate things such that I don't have to deal with money at all. Like in Berkeley, there's all this food for nothing at these churches. They bring food to the park all the time. I think I have a place to live that would involve no rent.

Joy: Don't you think at some point the cost is going to fall upon somebody else?

Jeff: The deal with the living is that I'd be living inside of the high school...

Aaron: The keyword is experiment, if it doesn't work it doesn't work.

Jeff: Yeah, I'm not going to shut my mind off to something else. Part of the experiment is

also doing it in such a way that I'm not costing other people money. The churches will always be bringing food to where the people congregate at. I don't want to end up being a burden on someone like that because I have done that before and that's lame.

Aaron: Were trying a lot of different concepts. It's kind of hard to do anything besides work a lot to support yourself, in Berkeley or a lot of places- with high rent and all that stuff. I thought about moving to places with cheaper rents and thus having to work a lot less. Me and Jeff are headed in that direction also. I want to be one of the only bands who move from the big city to some tiny little shit town. We have yet to convince Idon and Pete of that.

Joy: Have you ever lived in a small town? Do you think you could adjust?

Idon: NO!

Aaron: I have too much to do already, there are so many distractions in the big city. I wouldn't mind it a least for awhile. Then again it is an experiment- but I figure if I don't try, I won't know. In the city there's all these things going on so you go out and look for them, instead of making your own fun. I rather be somewhere where everyone has to make their own things to do.

Al: So what do you see so wrong with a 9 to 5 job?

Aaron: Oh no, nothing necessarily. I was working 9 to 5 at a job I was happy with- I worked at a copy shop, so there were fringe benefits. Any person can look for a job that has fringe benefits for you- whether it be free food or free copies for me, or whatever. It just seems real easy to lock into - a lot of people start working just to do the things they want to, and then their work becomes their lifestyle instead. It hard not to make it the main thing in your life.

Idon: The way I see it is as long as you have time to do things that are important to you- a lot of times you get stuck with a job that is totally shit, and that can be a hindrance to your personal lifestyle. If that happens it can be a really bad situation. I think you can work around it.

Aaron: For what I like to do, I have a lot of side projects and I could use the time to work on them. And I want to do that without depending on anyone else for money or whatever.

Al: What about the prospect of living on tour?

Aaron: That's the alternative, but I wouldn't want to live off of the band, it would be nice if it happened to work. But I don't want to think about it now because then it starts affecting how you go about decision making in the band. We'll see how this tour goes, that might change things a lot.

Al: So this is your first big tour.

Aaron: Yes, if we do make it to our first show! As we speak the tires are being removed from our van to check out the brake cylinders.

Al: As far as your sound goes, you seem to have a certain style...

Aaron: Yeah, we've been described as anything from Sliff Little Fingers to 'classic L.A. street sound', whatever that is. People seem to say '77 punk' just because we have some melodies or something, I don't really know why. I mean that is mostly what I listen to but I don't think that shows up as our sound. I don't think we could like what we listen to, I don't like bands like that.

Jeff: I don't know if I am correct in saying this or not but I think a lot of the parts of our music that you can pick out similarities in, like

what our 'style' is supposed to be, I think a lot of that comes from mo to an extent.

Aaron: And he doesn't even listen to music anymore.

Jeff: Yeah. If you hear a lot of variations, it's coming from other people in the band. We don't try to have just one sound.

Al: Do you feel like you're somehow a product of the Gilman Street Project?

Aaron: We're not a product of it because we were around a long time before that, it's moved us along from where we were. We are as much the Gilman Street Project- we helped them as much as they helped us, because we are a part of it just as much. So it's like helping out yourself.

Jeff: I think that the most important part of the band, well the most relevant part is that we are creating something- which is music and/or words. I don't think the club has had any influence on what we're creating at all. It might have something to do with our attitudes about things.

Aaron: People talk about the 'Gilman Street Sound', I don't think... it's kind of odd, I think it has always been around the Bay Area pretty much, but it hasn't been out as much. All of a sudden there is a lot of exposure to the bands and it looks like it is a new big movement but I don't see it like that.

Al: Down here in L.A. it seems like if a new club opens up that will play new young bands, then a lot of bands come out of nowhere because there is a place to play, there is incentive or something.

Aaron: I used to do a lot of tape compilations of Berkeley bands, and there would always be like 20 or 30 bands but they'd always just be in the garage. Most of the bands never did play out. I don't think that is any less valid than playing in a club that you get booked at.

Al: Then nobody finds out about these bands.

Aaron: I agree; I think for some people now that the Gilman exists and it is easy to play there that people do have more incentive to form bands. But a lot of it has been that the bands have always been there and forming but they haven't taken themselves seriously because they didn't have the opportunity to play.

Jeff: Another thing about the club, whether you're in a band or you work there or you just came to see shows, is that everyone is on the same level. People realize that, and think: "Oh that band just played here to a couple hundred people and they're just friends of mine, so what is going to keep me from doing the same thing?" It just makes it seem a little more possible in their minds. They leave all the other reservations behind.

Al: It seems that I had never heard of Crimpshrine until the 'Turn It Around' thing and the Gilman and all of that.

Aaron: We've been around... me and Jeff have been playing together for about 5 years, but we really didn't start playing around until 8 or 9 months before Gilman opened- so it coincided kind of. But it is a real good vehicle for the bands. It made it possible for us to tour. But the important thing is just to play in a band, and I think we would still be doing it even if we did never play anywhere.

well Crimpshrines tour started bad- and got worse. By the time the band got to Texas, personality conflicts developed and Idon and Pete took the van and left for home. Aaron and Jeff continued, however, picking up a new bass player by Florida and heading north. That was the last I heard...

Almost a decade later
this interview with
Sham 69 finally sees
publication.

SHAM 69

by
Donny the Punk

This interview (Dec. 1979) was the best I ever did. It was done for Punk Magazine, which went bankrupt before I could get it printed. It is edited down from a 3 day, in depth interview, mostly with lead singer Jimmy Pursey, surely one of the most charismatic band leaders ever to appear on the punk scene. It is no secret that Sham 69 is my favorite band, not the least because Jimmy Pursey not only held my enormous respect, but was a warm, honest, very real person to hang out with.

Sham 69's reputation, already formidable in their heyday of the late 70s, has only grown and become more mythical or legendary over the years. Skins



and the Oi! fans took Sham as a fountainhead of their traditions; punks as one of the greatest punk bands England ever saw. Formed in October 1975, Sham released four LP's ("Tell Us The Truth" in 1978, punks only opera "That's Life", in November of that year; "Hersham Boys" in 1979 and "The Game" in 1980) before breaking up, mainly because violence at their gigs was keeping them from playing. A live LP was subsequently released in the UK. After a long period of dormancy, during which Jimmy Pursey produced and otherwise assisted such notable young bands as the Angelic Upstarts while bassist Dave Treganna played with Lords of the New Church, the band reformed in 1987 and has played recently in England.

This interview is remarkable not only for the portrait it gives of Jimmy Pursey and his band, but for Jimmy's well-informed thoughts on skinheads, punk rock, the other bands of his day like the Pistols, the American scene, and in general the whole background of English punk rock in its classic period.

Other members of Sham 69 were Dave Parson on guitar, Mark Cain and later an American Ricky Goldstein, on drums, while Alfie Maskell was the original bass player. Sham 69 can also be seen in the film "DOA".

Donny: Most of our readership won't be too familiar with your background or what you've been doing with Sham, or what is going on in England.

Jimmy: ...I was born in a small town, in Hersham, and I was brought up on a small farm. From there my mom and dad bought a really small house, like one bedroom and all

that. Then I started going to school— got expelled from school, then I went on and had 40 jobs, 47 jobs...

Donny: How old were you when you left school?

Jimmy: I was 14 and a half, I had to wait a little while to get my taxes through so I could go to work. So I worked for about 5 quid a week, which is about 10 dollars a week. And... we used to go to a dance hall, sort of like a little club, you know? We used to hang around with the boys and have a laugh and all that. One night I was pissed out of my head and they asked me to go up on stage and sing. So I got up on stage and started fucking miming Mick Jagger and went out of my fucking brains. The bloke that ran the place said would you do that every night, every Saturday night? I thought he was mucking about, you know? So I did it for a couple of times, I really got interested in doing it. I got interested because I wasn't really interested in music at the time, just to dance to, not interested in music to listen to. So I started getting into music then, and I got into bands like the Small Faces, my mate used to like heavy metal bands and I thought it was a real load of shit. I still think it's a load of shit. Most of it, you know? Later on I formed a band called Sham 69.

Donny: When was that?

Jimmy: That was late '75, about. About October or something like that. We used to rehearse in the barn, and it was really fucking cold. It was this big old barn in the middle of a field. Used used to have 4 little fucking electric heaters on in there and great coats, and we use to rehearse... We were more R&B at that

time, like rock and roll R&B, but we couldn't fucking play. The drummer was fucking terrible, the bassist didn't hardly know any notes, the guitarist was the only one that knew any music. He used to teach us but all he knew was rock and roll standards, like Chuck Berry or something like that. We used to gate crash gigs, we used to turn up at gigs and say we were the support band or something- we'd say EMI sent us down. So we'd do these gigs, and I started getting pissed at playing "Roll Over Beethoven" all the time, I wanted to start writing my own stuff. The others weren't into it. So, I got out of that for a little while. I met Dave, and we decided to carry on Sham 69. We found a drummer, we had the same bass player, which was Alby. Then we crashed a small gig at Gifford, and it went over good, so we decided to go and play in London. We played London in early 1977, and we went down really well. The manager of the place asked us to come back. This was at the Roxy, no it was... we were bottom of the bill... not the Undercut... we played the Undercut in early 1978... We were bottom of the bill of 4 bands and we blew the bands off the stage, we knew then it was gonna be good. We found it really hard to be accepted in the beginning because we were like anti-fashion, we still are. We're pretty much anti the fashion side of punk- we're more into the meaning of it and the aggression in the music, playing rock and roll. But we started getting our message across to people because we didn't have an image to follow. People couldn't go away from us to dress up like they did for the Clash and the Pistols and them groups. In the late part of '77 people started saying, "Ah Sham 69, anybody can go see Sham 69, it doesn't matter what you wear, who you are", so we started getting all different types. Well in a press interview once they asked me if I ever was a skinhead. I said "Yes, I was a skinhead". So the next thing was everybody thought you had to be a skinhead to come and see Sham 69. So they all started cropping their hair.

Donny: At this point we should explain "skinheads" to the American audience...

Jimmy: Well, skinheads were what came after Mods in the early '70s, '68, '69. In '64, '65 you had the Mods, in '67 there was a big lapse of anything going on, it was like the hippies, '67, '68. Then in '69 there was like a repurcussion in society where we didn't want fucking peace and love anymore, man, have some of this. The aggression came back in and people started dancing to reggae music and really like heavy pop music, like Bowie and Slade and that type of groups. Anyway, that was the first generation, and I was in that generation. A lot of these kids weren't old enough to remember that, but they wanted to do the exact same thing again- like the Mod thing of today. The kids are trying to do what the Mods did in their day. Like fucking clones, they're not trying to go forwards, they're trying to go backwards. Well I started telling the kids I didn't like what they were doing because they were becoming clones of what had come before us- so they started getting aggressive and there were riots at the gigs. But they were ultimately into Sham 69, there was no other band for them. That was their band. It was like the Mafia, they thought they owned us. Wherever we went, if anybody else came along, it was like "Get out!". They used to fucking smash them. We got a bad name, we got a really bad name, cause every gig was like a wreck, there was a riot.

Donny: With skinheads...

Jimmy: Yeah, and punks as well, the heavy punks because we had the political punks as well, all the working class kids used to come and see us- real gut level working class... Because the fashion side, the "punk elite" as they used to call it, they didn't want to know about it. They were scared, they didn't go to a Sham 69 gig. We had this real working class tag around our necks, so it was unfashionable to go see us because we were working class. People started to drop away from going to see us because of the violence and because we were unfashionable to go see. Fashionable bands with images continued to go on shining. But we became a very popular band also, because the records we were making were the best records. We had three top 10 hits and even the Pistols never even hardly had three top 10 hits, they were close to number one but we were regularly getting into the top 10.

Donny: Dave, I don't know much about you. What band were you in before Sham?

Dave: I was in a band called Babalouise, a band which Jim has now signed to his label. This was about 2 or 3 years back and we were playing with Sham. I really liked the band and Jim and I started becoming friends at that time.

Donny: How does Sham put their songs together?

Jimmy: In the early days we used to just sit around with an acoustic guitar and write songs. It was very easy for me to write in the beginning, because I had lots of things that were frustrating inside of me. Like I was very naive, and I loved being naive, because the more naive you are the more you get excited about everything around you. In them days, everything we did, we went "Fuck me, that's great" because when we were in our other bands we were playing other peoples records. So to get something down that we wrote, that we actually believed in, we were turning around to each other going "That is a great song! That's not somebody else's song. That is a song of our own!" The three most important songs that we think we've ever written were: "Tell Us The Truth", "If The Kids Are United" and "Give The Dog A Bone". I think them three records really sum up what the band is all about.

Donny: Of them three records, only one was really available in the United States.

Jimmy: Yeah. Well "Tell Us The Truth" is very short, but very meaningful in what it says, what it says is that "Through the corners of my eyes, I can see them passersby, looking at me, but not talking to me, not wanting me to know the truth" then it goes "tell us the truth, don't let us down, you're a tool if you do". It's like don't let the children know that brains will mature and they will want to find out things. We went kids to find out things. So the more we get to know, the more we put into our songs. We never let our manager say "Don't say that or you won't sell many records". We say, you do the fucking business side, we do the writing side.

Donny: What about the record company?

Jimmy: Well if you want to sell records you've got to get it listened too, people might think that means you don't believe in what you're saying, but it does. If you want it to come across, you've got to compromise to make sure everybody hears what you're doing. You've got fucking 60 radio stations here, in England we've got three. If you're not played on the radio, that is it. Punk was swept under

the carpet because people were so blind to see that if you didn't lick a few peoples assholes, you weren't going to get played. So I went out of my way to say "Yes sir, No Sir" so that I could keep something alive that would have died if I hadn't done what I had did. So I was always tongue in cheek with a Cheshire Smile, smiling and going "You fucking cunts..." I want personally to have my own record company, which I have now, but I haven't got power yet, that I will one day I hope. And I'll say, now you will hear some rock and roll, some kids saying what they want to say... You can't do anything unless you have the capital, or it you have the kids to do it. You can't have the kids unless you have the capital to help the kids get on the road and to the gigs. My ultimate dream is that everything that I own in rock and roll I put back into rock and roll so that the kids can come out of that to do exactly the same thing that I did. I said on the radio that I didn't personally want to come to America- first because I didn't honestly think that what Sham were doing had any relativity to what the American kids are all about. The second thing was I didn't really need to come over here to tour all over the country and make loads and loads of money. Personally I don't need to do that because personally everything I've ever wanted to get, I've got. When I was a kid dreaming I just wanted to be on a piece of plastic, and I was. After that I didn't have a dream. But, it's a good thing that Dave made me come, because he made me realize that coming over here, if the kids in America can see people like me saying "this is wrong and that is wrong" and seeing us doing it and if bands can come out of America like Sham 69, then we've won. I can't speak up for kids in this country, we want American bands to speak up for the kids in this country. The bigger it gets, then you'll see great things come out of it. Not anarchy. We don't believe in anarchy, we don't believe in smashing places up, but we believe in freedom of speech. We believe that if you want to see something that you should be able to see it, and we believe that the more rock and roll bands there are it will be cheaper to see it. It's cheap in England to see bands because there's a fucking million of them. Literally in every house there's a kid with a guitar saying "I want to be a rock and roll star". It's the only way out of the factory. The only way out.

Donny: Do you listen to any of the American punk bands?

Jimmy: I think that the Ramones are the only punk rock band in the world. I think the Sex Pistols were the greatest rebel rock and roll band of all time, without a shadow of doubt. Even if it was a load of bullshit, which it was, right? It was and it wasn't, it was half and half. They were still a force- that's the most important thing. If you said to your mom and dad "The Sex Pistols", they said "Ughhh!!" And like the Ramones were the starters of lots of the punk bands in England. They went "Fucking hell look... da da da da, if they can do that then we can do that". They were like a legend. Early Sham, "I Don't Wanna" is like what we got from the Ramones. Real 80 mile an hour stuff. I used to like the Flamin' Groovies a lot but I don't now. The Ramones started the ball rolling.

Now that I'm over here in America, I want to do the best I can for the kids in this country. I'll be quite honest with you, I want to make money here, I don't want to run at a

loss. But the money I make will go back into rock and roll.

Donny: How will you do that?

Jimmy: What you do is this. Back in England I've produced 6 bands, none of them would have ever gotten a deal, right? I fucking got them a deal on Warner Brothers, EMI, and Polydor. All from my own money. I made their demos for them, I've paid for the demos, I've paid for the studios. (Cockney Rejects, the Angelic Upstarts etc.). If I do make money in this country, I promise you now, I will help some rock and roll bands in this country.

Donny: Is this your first time over here?

Jimmy: Yeah, first time to New York. I didn't know what to make of it. It's like the old Flash Gordon films we used to see back home with the skyscrapers. I mean I'm a real dreamer and a romancer. But I love being like that, because I love to wake up everyday and live in a movie, because I believe that this is the movie, and what we see on the movie screen is reality. I believe you can be anybody you want, any day of the week. It's a game. Fucking life is a game, and if you don't win the game, you are out of the game. So you've got to keep playing, and enjoy the fucking game, 'cause you're born today, and you live for today. Fuck the future. Today is the future. Now is gone, now is gone, now is gone and so on. Anything can happen tonight, I could go to the gig tonight and they can say we were shit, they could say we were the greatest thing they've ever seen, but that is to be what is to be, que sera sera. I don't know that. I like excitement. That's what is becoming very boring in England, because we know kids will be coming along going "Yeah, you're great Jimmy". I wanted another challenge again. I asked myself, where am I going, why am I going (to America)? And I said to myself, I'm supposed to go there. I mean, I'm very very deep. I cry in front of people and I don't give a fucking shit. I laugh in front of people and I am myself in front of people. People say I'm naive and I open my mouth too much and I say the wrong things, but I love saying the wrong things, I love contradicting myself, I love being what I am. Cause at least I'm not bullshitting. Whatever I say, doesn't come from up there. Why think about what you're gonna say? They're scared about what they're gonna say? Well then don't say it. If you want to say it, come from there (from the heart). Don't let it travel three times over, let it travel once and come out your fucking mouth. You've got nothing in the fucking world to lose.

Donny: What are your fans like in England?

Jimmy: Some of them are a bit over the top, some of them are alright. Our gigs are really funny because you get all kinds of kids coming along. You get disco kids, the whole lot... Which is what we wanted, we want all kids to come along. That's the greatest thing about it... and the girls here, you don't see them with thousands of safety pins through their throat and different colored hair, cause we can't handle that, we see that side of it as being the bullshit side of it, the complete crap side of it. When we meet those type of people we just go "Why you've got a swastika on the side of your face" And they just go "I don't know?". Sometimes they rub them out. Most people go "Oh how great you look, how outrageous you are" but when they meet someone like us and we go "You look fucking ridiculous!" or we meet girls and they've got great big fucking black mescere and black lips and we go "You know girl, you look fucking ugly!" We tell them, look, we want you to be

yourself. But you've got to realize that they are human beings, and they are just trying to be accepted, and they go to ultimate extremes not to be Plain Jane. Nobody wants to be Plain Jane.

I've just written a song about women, I don't want to write a love song, but I think it's about time. This song applies to boys as well. When a girl goes out, if she likes sex, she's classed as a slag right? If a boy fucks every girl that he ever meets, he's a Romeo, he's a great guy. He's fantastic. Well I think that's wrong. I think if a girl wants to fuck somebody, she should be able to fuck anybody she wants, and not have this thing that goes around. So I wrote this song about a Plain Jane. It's like you don't want to go to bed with someone just to get a good shag, you want to go to bed with someone because you want to put your arms around them. Like the boys went into some Soho place down the road near Times Square, one of these pig shows. They said "C'mon Jim, come on in". I said I don't want to fucking come in, I don't want to fucking see it. "Ah, you're not a laugh anymore". Well perhaps I'm not a laugh anymore, but I stood in there and all I saw was these fucking perverted fucking men walking about scratching their bollocks and... that just shows you what the world is about today. I mean, that girl is going to wind up marrying, but she's fucking showing her old cunt to some fucking dirty old man. I mean why is it like that. Sometimes I sit back and I say, why have they fucking made us like this? Why do people have to go out and fucking mug people, and rape people? They try to glamorize it up by putting it on programs on the TV, like there's nothing wrong with the world. "Everything is great, la la la, everyone is enjoying themselves". But there are people that are not fucking enjoying themselves! And the people go "But why do you have to bring it up, we don't want to be miserable. Don't bring it up!" But if they'd bring it up to get rid of it or fucking do something about it we wouldn't all be miserable and I wouldn't have to say these things, you know? If we could just say "why are they doing it?", and try to find out and try to help them. There's two fucking wars to fight, jungle warfare and urban guerilla warfare, well they're the same thing anyway because you never know where the fucking bullets are coming from.

Donny: Where did the name come from.

Jimmy: "Sham 69" came from a wall, it was written on a wall where I live. It said "Hersham 69". What happened was the "Her" had been rubbed out and it said "Sham 69", so I thought, fuck me, what a great name for a band- it doesn't mean anything. People look at the name and think it has something to do with sex, but no, or something they made up, "Save...", but no, it doesn't mean anything, it just means that. It means where we come from.

Donny: "Hersham Boys" talks about this cowboy image. Is it like that?

Jimmy: It's a fucking hillbilly town. It's just hundreds of pubs, like little saloon bars. It's just out of London, so it's half cockney and half country. That's why they call us the "Cockney Cowboys".

Donny: Americans immediately associate that with an American image the cowboy.

Jimmy: It's like Robin Hood, the outlaw side of it. There's cockney slang and there's country slang, and it's like I've lived two lives, one as a cockney and one as a country boy. That's how I can write songs as well, because

I always look at things from two sides.

Donny: Do you still live in Hersham?

Jimmy: Yeah.

Donny: What do you do there in your spare time?

Jimmy: I've got greyhounds, racing dogs, and I love fishing, and I still try to do all of the things I did when I was a kid. That's the hardest part for me, still trying to be Joe Public. It's very depressing sometimes....

What America needs is like a kid that can talk for the like 13 to 19 year old kids. They've got to have a kid like that. I hope that someone sees me and fuckin says "Yeah, look at Jimmy, he's talking for the English kids that age", I believe that you have to get across to 12 year old kids. They are the ones that are just learning about life and saying "This is fucking great!" It's up to you, not everyone else telling you what you should be. Don't fucking listen to the Clash, don't even listen to Sham 69, don't listen to what I have to say, do it your fucking self. I don't want to come over here and be your fucking messiah, I want to come over here and say "Your country fucking needs you, it doesn't fucking need me". I think that I am fucking lucky that I can speak up for the kids that are like me. I'm lucky...

Donny: What is punk besides music? Is there a community there?

Jimmy: I believe that the words comes first. The words are more important than the music. It's like people talk about politics. We don't believe in politics, we're an anti-political band. But obviously being anti-political we are political. But we believe in street politics, coming from the mouth of the street, what the people on the street believe in. We talk about that and sing to them kids about the way we feel and the way they feel. It's like a circle, but we hope it grows into a bigger circle, so that everyone can understand how we feel.

Donny: What do you think about rich kids coming into the clubs and plastering themselves as punks?

Jimmy: We like rich kids to come just as much as working class kids, because... In the 60's the hippies were like college, middle class kids rebelling against their moms and dads, taking drugs and having demonstrations against the bombings and shit like that. I mean we are just as much into banning the bomb as they were, but instead of like sitting down, we're standing up. Whereas they would sit down in the middle of the road to stop cars from coming by, we'd fucking smash the cars to smithereens and stuff. That's the way we look at it.

Donny: You're going on 25 now, how much longer can you go on speaking for the kids?

Jimmy: Not much longer.

Dave: It's all your attitude anyway.

Jimmy: Yeah, he's right, but I don't feel I got much longer to go. If I do stop doing it, I'll just get out of it or just say, look this is what I do now. There's got to be somebody to take over from where I come from.

Donny: You don't think you could speak up for the people in their twenties?

Jimmy: Yeah, that's what I mean, I would start speaking up for people my age, but at the moment there's nobody in the country doing it for the 13 or 14 year olds. But I've signed up most of the bands that I think will progress to be and to do the same kind of things that Sham has done. All this time we stay Sham 69 and we're with the kids, we don't want moms and dads to like us, we don't want the press to like us.

SHANESHIT

It's hard to know where to start on these columns, especially when all I'm working with as I begin to type this into the **Flipside** computer are some sketchy notes reminding of stuff I ought to mention (as opposed to that mammoth column that ran two issues back where I was writing about what I did or saw every few days and just copying and editing as I entered it into the memorybanks). That's why that column was so lengthy and chronological with barely a day going by that I didn't have something to say about... but I am gonna stop snivelling and start exercising my power of recall, after all, this is still infinitely easier and more fun than transcribing interviews (talk about tedium). I was almost glad when I lost my mic.

I finally got to go to a hardcore extravaganza... the **Stardust Ballroom** allowed **Silvervoice** to put on some shows there reminiscent of the days when the big multi-band shows were there instead of **Fenders** or the **Olympic**. Whether they will continue or not is another thing because as the final band of the night, the **Angry Samoans**, took the stage someone announced that it was the final show at the **Stardust** and for **Silvervoice** (though no mention of that was made to me by the promoter when I introduced myself and took his number for future reference.) At any rate the bills were actually far more varied than the typical **Goldenvoice** punk show. The one I made it too had not only **Flower Lepards**, **Bad Religion**, and the **Samoans** but also **Savage Republic** and **Thelonia Monster**, neither of whom are hardcore in a limited sense of the word but both of whom are intense and thus plenty hardcore in a more enlightened use of the word. I thought it was a great bill and what's more is that every single band was at the top of its form. I admit my faves, **Tony** and the **Lepards**, didn't have quite the perfect mix so that noone could hear the great monologue that is the bridge for "I'm not your God" or whatever the song is actually titled, but **Tony's** charisma carried their act and the sterling performances by the other bands was undeniable by anyone who was there. I was really surprised at just how good **Bad Religion** sounded. The singer's voice was strong and melodic and both the versions of their old songs and the ones about to come out on a new LP came across. They were introduced with the claim that they were the best punk band ever to come out of the **San Fernando Valley** and I don't think I'm gonna quibble with them about that claim since my valley faves, **RF7**, lamed out and didn't start playing out after the release of their '87 LP. **Savage Republic** played the best I'd ever seen them. They'll be heading for Europe in early September so you might have to wait a couple months before you can go check them out. Their record label that they recently signed with, **Fundamental**, is suffering cash flow shortages like everyone who was hurt by the recent collapse of distributors like **Jem** and **Systematic**. It might be awhile before the release of new vinyl by

them. (SR has just released their 'Jamahiriyah' LP but you might possibly have trouble finding it since the band's name isn't on the cover. Try looking in both the 'S' and 'J' bins. -ed.) Meantime I recommend you pick up their double live LP that is already out and is their most current release. Might as well mention now that the labels the **Savage Republic** do themselves, **IPR** and **Starkman**, will also be slowing down in the number of signings and releases -for the moment. They're still trying to get the **Deception Bay** album out but the deal inked with **Chameleon** turned out to be a hindrance since they have been dragging their heels.

Some more big news as far as venues goes is that the **Patolino** probably won't be doing more hardcore shows. It was actually quite a surprise when they started doing them in the first place. The first one with **Social Distortion** wasn't quite a hardcore show since only **Social D** fit that label at all and the club made them play first. That caused me to miss seeing them there since I called at 9:30 while the band was taking the stage. The show I did make it to with **Flower Lepards**, **Half-Off**, **Agression**, and **D.I.** was undeniably a pure hardcore bill and the club filled up with punks from all over. Midway through **Agression's** set one group of tough guys jumped another right in the club. The plug got pulled, a million cops showed up, sent everyone home and **D.I.** never got to play. Let me tell you I cried big tears cuz I was damned glad to see a valley venue for punk and for it to get ruined as it just got started was a big disappointment. The bands who did get to play were all pretty good -that was one of the last **Agression** shows we'll see for awhile until they tour because the entire band moved to **Denver, Colorado** to share a house where they can use their basement to practice (that being the reason for the move in the first place). They felt they were getting lazy and complacent and the new setting and situation would give them the proper kick in the ass for them to realize their potential -or something like that. To my ears they already sounded quite tight and they've released lots of stuff (its not like they've been sitting on their asses if you ask me.)

Last issue I got **Flipside** to add the last minute news that the **Candlejeas** would be continuing their **Barra Gringo** nights on Thursdays even though the first show there had ended in somewhat of a fiasco. Well, after half a dozen shows that went really well **Senor Amour**, who'd been putting them on, is calling it at least temporarily quits with the possibility of some oneoff shows somewhere this fall. Supposedly someone else is going to continue putting on shows there and I'll keep you posted on that. One really great show I saw there was with **Philadelphia's Serial Killers**. It was tragic that was the only show they got to play while they were in town, unfortunately an all-to-frequent occurrence when out of town bands do make it here. **Whita Zombia** only got to do one show and I heard **Killdozer** came through with out being able to do a single show. Anyway, I'd reviewed the **Serial Killers** LP for **Flip** and

gave it only lukewarm raves. It continued to grow on me with repeated listening until it became one of my top current faves with me. I was totally hyped up when I got the word from **Jannifer Finch** of **L7** that she was getting them a show out here. They did not disappoint. They have a wild stage show with a dancing girl and a menacing wrestler type sharing the stage and with the use of both disembodied heads and strapon dildoes they squirt the audience with one fluid or another. All that was really totally superfluous next to their classic punkrock songs. In other words I could've enjoyed it just as much with my eyes closed and anyone who finds their theme or stage antics repulsive is gonna miss out on some great music if they ignore this band. By the way, the motivating force behind these classic and classy guitar grooves each song consists of is **Tim** who was in **Condemned to Death**, a bay area punk band he took into the realm of horror rock when he changed their name to **C2D**. **Bleeker Bobs** has some copies of their new automatic collectors item single that contains a gram of dirt from the front yard of the psychokiller **Gary Heidnik** (who was frontpage news for awhile after it was discovered he was feeding one of his female captives to the survivin ones.)

I made it up to **Santa Barbara** to see the **Ramones**, the **Adolescents**, and the **Lazy Cowgirls** thanks to the largesse of the **Cowgirls**, who almost didn't get a chance to play due to a promoter who didn't know what he was doing. The tiny set they did get to play was way rockin', no surprise to anyone who has ever seen them. The current version of the **Adolescents** both look and sound like a **British speedcore** band at this point. They do it quite well but I'm more excited by the other offshoots of the original band, namely **D.I.** and **Tony** with the **Flower Lepards**. The **Ramones** were great even if they don't jump around as much as they used to from what I've heard, but noone could fault their renditions of all their classics. Included on this occasion was a version of "Needles and Pins", which **Joey** claimed they hadn't played live in 10 years.

To backtrack a minute to the night I saw the **Serial Killers**, **Haunted Garaga** headlined that night and were really entertaining with their lead guitarist in drag and **Dukay** looking pretty spooky by mere virtue of his facial expressions (which he obviously has down to a science). Along with **Pigmy Love Circus** and **Celebrity Skin** they are one of the **LA/Hollywood** bands that seem to have a loyal following that follow them from one club around town to another. Their live shows always spell fun in a way that is reminiscent of what I picture the old **Masque** days to be like (as opposed to the total opposite ambience and attitude of today's post-punk scene which in alot of peoples' eyes is the current heir to hardcore). What I'm trying to get at is that while thrash, which evolved from hardcore, has split into speedmetal and postpunk camps the real punkers attitudinally are more likely to be found in various uncategorizable bands.

In other local news it should be noted that



A page full of girls:
Above: Chicago's Bhang Revival
rev it up at the Anti-Club. (A) Al
To the right, the wildest bunch
of girls on this page, the Lazy
Cowgirls at what seems like their
home away from home, the Anti-
Club. (A) Al
Far right: Mary Dinah Cancer
Sims just chilling out. (A) Rocky

the recent flurry of live shows by 45 Grava is going to result in a CD. I must admit it bugs me a little that both they and the Dream Syndicate did their recent live recordings specifically for CD, but whoever put up the bread did so with CD's in mind.

Jaff Dahl, formerly of the Angry Samoans, Powertrip, and Vox Pop, has an album coming out soon which should be really great considering the Lazy Cowgirls are backing him on some tracks. The live show I saw with him and his band at the Anti-Club was very strong with the speed and intensity never letting up and without sounding at all metal (as was noted in the last issue in Stegall's piece on Dahl). Dahl might have popularized the term "speedmetal" at one point but neither thrash nor metal is where he is coming from at all. Like virtually all of the really incredible bands, he takes his cues and clues from the earlier punk rock of the Stooges. (Now who is gonna be the cool guy and put out an LP of all Stooges covers by LA bands? I'm sure we could come up with one to rival the recent Aussie double LP of just that - a myriad of bands doing various Stooges covers)

On the more cerebral and less visceral side was the LA debut of Stick Dog at the Lectisternium. Think in terms of Savage Republic and you'll have some idea of what to expect from these guys. They just do it alot better than most of the other bands who have SR as their main influence (including some of the ones SR has released on their own label - such as White Glove Test for example) Also like SR, Stick Dog are much less soporific live - any pretty soothing qualities are outweighed by glorious din. That same night at LA's most experimental club, our own Bulimia Banquet played, proving that while they might be on a punk label (that's right, Flipside - and the LP is

out!) and though they play hardcore bills all the time they also fit right in with art/event/gerde/experimental too. Get the record or go see them or watch for them on cable cuz Flip just got done doing a video with them.

I've already gotten some gratification from doing this column in the shape of an out of town band who introduced themselves to me with the news that when they were sitting at home in Chicago reading Flipside they ran across my club listing and used the contact numbers I listed to set up some dates. In this case it was Rajis and the Anti-Club that booked them and the band I'm talking about is called Bhang Revival. They are all female and all hard-rock. The funniest thing they said to me was when they wondered if they wore the kind of band these clubs were looking for since the picture of the all-girl band that accompanied my column showed them in scanty apparel/lingerie (whereas they wear clothes). Actually, that issue does show Eve of the SuperHeroines in sexy garb (but the other all-girl band with a photo, Geko, certainly had their clothes on) Yes, I do have a predilection for girls without their clothes and I do love to have pics of them attached to my column but no, it isn't a prerequisite to success in LA, in punk rock, or in my opinions for that matter.

Speaking of Geko, they might be looking for a new drummer so if you are a woman who appreciates early Siouxsie, Cure, or the 4AD stuff, you might want to give them a call at 939-5511. You've got to be willing to practice often at their Hollywood location and be serious about putting out a record and touring eventually.

And still on the subject of women and rock and let it be noted that Texas Tarri, who I

exposed (really ehene?? :-> -ed) to Flipside readers in a previous column as this incredible singer who deserved her own bend, has now got a bend and will hopefully start playing out soon. She's still Hollywood's best hairshredder. In her band is Rob of the Fontanillea on drums. Ha is also in yet another band called White Lightning. Now not only am I not an expert on country music, but I'm not even much of a fan of the whole cowpunk genre. I did go see White Lightning play at Rajis and I can report they are excellent at what they do and that they totally won me over with their version of Zeppelin's "Whole Lotta Love". How many country bands could tackle their old warhorse and bring it off? I'll always be curious what they would've sounded like if they'd kept the original name, Beeten Senseless, and their original singer, Bernie, of the Little Kings, (who, by the way, will have some vinyl coming soon barring an act of god.)

Music Machine have a new booker, Bravo Productions, for their rock and country nights. They've always had good bills but the one I went to recently with the Lazy Cowgirls, the Jaff Dahl band, The Last, and Run Wasty Run was exceptional and lets hope this keeps up. (Should you think your own band exceptional maybe Bravo'll give you a whirl.) You ought to be familiar with most of these bands from my column - I mean do I need to tell you again that the Cowgirls are the best band in the world or that the Last are still as great of a psychedeli punk band as LA has ever produced - so I'll just mention that Run Wasty Run were a pleasant surprise. They obviously have been listening to their Scantists records and the other Aussie stuff like Nick Cave etc, because they were more in that vein than the college rock vein one



Shane was so knocked out by the Serial Killers that he wanted to print a whole zine full of their pictures, well here's a page. © Mike Snider. Oh, and that's the art of James Fringe, who may resurrect his fanzine by the same name- James Zine? No, The Fringe.



expected (since their producer is someone in REM or Husker Du or something). I especially related to their drug song about Jack the Hammer - well used imagery.

The best of all writers on rock is either **Lester Bangs** or **Richard Meltzer**. Well, Bangs is dead and Meltzer might as well be because when I went to a recent book-signing, Meltzer literally refused to discuss rock and merely referred me to the foreword of the new edition of his *Aesthetics of Rock* book that was written back when his analyses of groups like the Beech Boys and The Baatles was something almost shocking (in the sense of him being the first to take rock so seriously). Sad that he doesn't take it seriously at all now and I hope that never happens to me. I still recommend any and all of his writings to anyone who likes to read and is not easily confused by convoluted prose.

Other people well worth a mention definitely include **Pat Ruthensmear** whose LP seemed a little too arty for me but who dispels any qualms in his live shows. I was mentioning to Al that he combines the metallic attack of Bulimia Banquet's Ingrid with the experimental effects of BB's Alan. In other words Pat is like a whole army of guitar players rolled into one, since either of the bulimic ones are worth a platoon or three in their own rights.

Another topic of discussion in past columns is the ever shifting location of certain clubs. Well, the **Zombie Zoo** is in a new newer newest location in Beverly Hills (near Olympic on La Cienega) and are continuing on in their tradition of groovy ghastliness. I like the way you can often catch the headliners whole set after leaving another club when they're closing... us zombies don't need any sleep cuz we're already dead.

More club news... the **Lectisternium** will probably be a regular thing for only a couple of more months since it has become quite a drain on the energies and resources of Patrick. He wants to go out with a blast... a big Sunday-before-Halloween extravaganza with a full day of bends. Bands that are interested ought to go down there some Sunday evening soon and chat him up. Meanwhile a brand new club is scheduled to open in mid-september that's to be called **Club Foot** even though there has already been a club of that name up north. This one will be near Sepulveda and National on the Westside and will have live bands so it should mean a new venue for the more experimental acts around. And **Hapihaia** is once again looking for a new location... the triday before Labor Day there was a benefit party at the same place **Bulimia Banquet** had their record release party (that little Inglewood rehearsal studio I mentioned in a past column).

There is a brand new all punk record store in town called **Raunch** that is located a block away from Feirlax High on a side street off of Melrose just a couple of blocks west of Arons (which is moving soon to a new location). **Raunch** is a way cool store with a great selection of fanzines and hardcore records. Some of you might recognize **Raunch** as a distributor out of Salt Lake City. Well, the proprietors are some of the same folks and they are also responsible for the release of **The Stench** EP that is reviewed this ish by yours truly. Give **Daphna** a call at 658-8085 if you're a local band or zine editor and want their store to carry your product.

Label news should include that **David Portnow**, the teen whiz kid label chief of **Ever Rat** and **Subcore**, is being sued for the **Dehumanizer** song "Kill Lou Guzzo". The funny

thing is that the suit focuses more on the lyrics about Guzzo's daughter being married to one of the band (she's not) rather than the title's admonition. Meanwhile, a little further north, Canadian label **Fringe** and the **Dayglo Abortions** are being prosecuted under Canada's strict obscenity laws for the cover of the latest release by that group which depicts a hamster being blown away. Look for the Abortions to come through town relatively soon on a tour and perhaps permanently relocate here since they are on the lam! Look for the local office of **Caroline Distributors** to manage to get some copies of this controversial album to be sold locally thanks to their gogetter, **Cathay**.

There is supposedly going to be a **Stains** reunion soon with **Loula** on drums and **Dez** singing though it'll perhaps have to wait for awhile since **Dez** is going out on tour with **Bulimia Banquet** as their guitarist. **Greg Hatson** of the **Circle Jerks** is going out on a national tour with **Bad Religion** as their guitarist which will mean a sabbatical for the Jerks (who just played a rocking set at **Raj's** under the name the **Nosa Frogs**).

Two bands I definitely don't want to leave unmentioned this time around are **The Hangman** and **The Miracle Workers**. Live gigs I've seen recently with both confirm their status as some of LA's finest. The Hangmen are going to be on a major label, Capitol, so lets keep our fingers crossed they maintain their raw edge. Frontman **Brian** is surely a down-to-earth guy who is still lavish in his praise of the job **Keith Morris** of the 'Jerks did managing them. Keith says he'll be relinquishing that task now that his proteges have been signed. When the **Miracle Workers** played recently they refused to do any **Stooges** covers -since the LA Weekly keeps



Top left: Brian Kild and Electric Peace @ Kirk
Left: Sister Double Happiness, RIP @ Kirk
Above: Guess who? Nope. That's Kal Arthur and band
mate from Legal Weapon at the JAF. @ AI

mentioning them in tandem- but they sure did some Stoozeian versions of their own songs as well as Flamin' Groovies and Sonics covers.

We received a letter from James Fringe who used to do the fanzine out of Seattle called **The Fringe**. Well, he is anxious for punk artist **Barb Wire** to get in touch with him so he can return some of her original artwork to her that she had submitted to his zine so if Barb or anyone who knows her whereabouts is reading this James can be contacted at 206-733-5450. So Barb-call collect cuz you were/are an inspiration to him and maybe he'll start doing his zine again if you do.

Remember **The Dancing Hoods**, well, they disbanded when the major deal fell apart and they all moved out of LA for awhile. **Freddy**, the guitarist, is back and would like multi-instrumentalists interested in playing in Tom Waits style to contact him at 213-939-2478. Also, **Mike Snider**, who takes many of the pictures that accompany my column and who was the child prodigy editor of **Negative Army** zine and who was in the band **Psychotic Reaction** among others, is now doing his own thing called **Garbage Sale** with Roky Erickson as the main inspiration. Folks, especially rhythm section type folks, should contact him at 213-837-7299 if you'd like to sign up for his sanitation crew.

That wraps it for this time around----so keep on rockin'!!!!

KIRK'S FINAL FRONTIERS

Yes, I'm still here and no, no one has tried to sue me yet. Anarchy boy Ron Gould did threaten to do so unless I clearly stated that he

had nothing to do with the sale of acid. Now all you folks who know the Kaos Kid know him better than that. He is a loving, warm, sensitive, earth creature who can do no wrong. He makes friends everywhere he goes and is loved by all so please accept my deepest apologies. Once again, he is no way on earth involved with acid.

Now me, on the other hand... I'm a disgrace to the human race. I'm always threatening people and I can't even get along with my shadow. My political views are the only ones allowed. I misinterpret everything cuz I'm so fucking paranoid and the only sense of humor I have hangs between my legs.

Less than dirt....

Kirk POB 2518, Cypress, CA 90630 or call (714) 827-SFTG.

(Mind Over 4, The Hags and Angel of the Odd, please contact me again, I'm interested but busy as hell. Sorry.)

6-8 Hoover Park , 5 bucks

(But Steph and I snuck in)

Half off, Pissed Happy Children Visual Discrimination, Infest Hard Stance.

I wasn't sure why I decided to go to this thing but I did. All the kids were in there zzzforms and half of them looked so mad.

Hard Stance did way too much talking especially when you consider they didn't say much. They weren't horrible but they kept the word close in mind. **Infest** were better, louder, uglier and probably smellier. Vocalist had rather interesting sound going. **VD** brought a little humor to tonight's disaster. The fact that they had the balls to comment on current trends makes 'em ok in my book. They also seemed well rehearsed, pretty tight. **PHC** were...uh... lets say interesting. **Half-Off** weren't up to par with

their usual noise fest and if I do remember correctly they ended their set by doing a bunch of **Black Flag** covers.

6-22 L.B. Sports Arena, \$17.50
AC DC.

Luckily, I missed the opening act. By the way, if any of you studly males ever wanna put the scope on some steaming hot women this is the place to do it. **AC DC** rocked big time down all da classics.

Really hard stage to boot. The show was almost too perfect. I got a very pre-packaged feeling out of the whole shabang.

6-24 Anti Club 10 bucks,
Sister Double Happiness, St Vitus
3 Car Pika Up, Electric Peace

EP did exactly what I was expecting. They rocked the house big time, the loudest bluestiest rock in town... and they don't wear lip stick. **Three Car Pika Up** had a bass player that resembled a young **Debbie Harry**. She was a knock out! **ST Vitus** was main reason I went to this show was cuz Steph and Ann just hhhhaaaad to check out that hunk of a hippie Wino who by the way is playing the guitar again. Their sludge fest is heavier than ever. A killer 8 man brawl broke out and Lance and I almost got mutilated, wow, what a night.

S.D.H. the only thing I knew about this band was that their vocalist was the slinger for the **Dicks** who I thought sucked. So I really didn't wanna stick around but I'm glad I did cuz they fucking tore it up. Catchy, highly appealing rock with all kinds of guts. These spuds can shake a leg.

6-25 John Anson Ford theater \$14
Zodiac Mind Dork, Legal Weapon



Left: The Cadillac Tramps @ Kirk
Bottom left: Evan Johns of Rajis. @ Kirk
Middle: Tony Adolescent and a bunch of his Flower
Lepards. @ Kirk
Below: Bulimia Banquets jumping Ingrid. @ Kirk



Now, if you think I was going to pay to see this obvious mess than you're about as sharp as a bowling ball. As we're driving around the place looking for the perfect spot to go over, guess what we spot...? Yes, a raging fire. So off we go in search of this house on fire. Well by the time we fucking get there it was out but I got to hang out with guys that had more camera equipment than I had nude photos of MADONNA. On the way back to reality we spotted a shocking car accident. This little car was rammed into this mondo wall and on the floor was this chick who I hope had insurance that covers plastic surgery. After this we decided that the rest of the night should be spent looking for disasters other than the one going on at the JAF theatre.

6-28 Greek Theatre 21 Spuds Run DMC

To tell you the truth (now there's something new!) the last time these rap attackers came into town there was death and destruction. Gangs killing gangs, everyone trying to kill the cops, it was great and we weren't there!!! So there was no way on earth we were going to miss out this time. We almost didn't get in cuz there, The metal detector was going crazy over Lance's steal toe shoes. Well, the night was a complete waste, no drugged out trigger-happy gang-bangers, no loose women, well... none desperate enough, I guess. At least we caught the "Kings of rock" who sounded just like a record except louder, uglier and with more gold. The **Beastie Boys** did a surprise visit that was ok, I guess.

7-2 Rajis

7 Ducks, Pat Ruthensmear, 45 Grave

This Pat cat's guitar capability is impressive

but it was his attire that stole the show. The man resembled John Travolta in the "Saturday Night Fever" stage, except, of course, his white getup was thrashed. His vocals resembled that of a live hyena being burned to death.

It's been a long time since I've seen the mighty **45 Grave** and let me tell ya... it's been too long. Paul's guitar wizardry has never been more captivating and Dinah's vocals were shockingly seductive. Surprisingly enough, the band as a whole were even tighter than the dress she wore. A night to remember.

7-3-88 Pat + Eddies Free

Powerless Flower, Flower Lepards, Cadillac tramps, Social Distortion.

This was a house warming party for Ed + Pat and what a shindig it was! Freeeee food (hamburgers, hot dogs...), freeee tunes and freeee seshesex (yea, don't I wish)

P.F. were unfortunately a bit powerless themselves. Plenty of harmonies and gruff guitars but no overall impact.

The **F.Lepards** were their usual... great. Playing their own brand of "standem upan kickern down" dirt bag rock.

Cadillac Tramps stole the show by far, playing fast-n-crazy rock-n-roll with mucho character. The vocalist is a nut that balances himself on the edge insanity and straight comedy... while singing about the dangers of women and drugs.

Social D. looked and sounded clean as a whistle (but just exactly how clean is a whistle?) Their set consisted of old and new hits which were performed quite well, but it was getting cold sooo I bailed.

7/7 Palamino, 10 bucks, (but I of course was on the guest list.)

DI, Aggression, Half off, Flower Lepards.

Edited out by Joy because it's too obnoxious. CENSORSHIP!

7/15 JAF 15 bucks

Ramones

I spent who knows how much fuckin' money calling NYC (Ramones Management). The bitch on the phone never heard of Flipside! She wouldn't hook up an interview for us. She finally gave in and said, "You can talk to Marky for a half an hour but it has to be a cover story".

She wouldn't get anyone on the guest list but if I bought a ticket and if I was a 'good little boy' she would grant me a photo pass.

Yeah, well, stick that pass up yer ass...

7/30 Temple 69 one dollar

Bulimia Banquet

And what a crazy pad these Death Ride kids have! I guess this was a record release party, there was gobs of weird looking food and psychedelic paint on the walls.

BB did two short sets and that was a real shame cuz the more you listen to these scarf-and-barfers the more one can appreciate their sick interpretation of rock-n-roll. Their capability to go from out-of-tune obscurity to flat out thrash is simple DIVINE.

8/2 Night Movea (guest list time!) four bucks

Visual Discrimination, UTI, Abusive Action

My take ID finally worked... but where was everyone else?! VD raise havoc to only a couple of dozen of people. What a shame - you boneheads missed out!

Left early, missed the other bands...

8/4 Raji's Six frogskins...

Evan Johns and the H-bombs...



Left: Those crazy Don't Mean Maybe guys. @ Kirk

Bottom left: The Crowd at the Anti-Club, now fully reformed with all five original members, Tracy is not pictured, he was at the bar. They have finished recording a new LP for Flipside records! @ Kirk

Below: Half Off, well half of them, at their now infamous last gig at the world famous Anti. @ Joy



The first group was a soft country-acoustic type of thing. I didn't catch their lyrics but I think they were into some type of women's lib thing cuz the two female singers weren't wearing any bras... and that's okay with me!

The only good thing Alternative Tentacles ever did for me besides STOP sending Dead Kennedys records was to kick down Evan Johns LP 'Rolling Through the Night'.

I couldn't miss this show. Two or three dozen turned out to catch the time warp rockabilly jams that these cats have been doing for ages. Well, there was no doubt in my mind that this man fingers his guitar in ways that I only wish I could do to women. A serious barrage of needling on the senses.

8/5 Garage in Irvine gratis Once And For All

This party was more like a garage practice turned into a birthday fiesta for a bunch of bald kids. (Hey Krk, I wouldn't talk...! -J.) But I did get to catch a pretty snazzy up-and-coming hardcore quartet.

8/10 Anticlub 4 pesos with taco Don't Mean Maybe, Angel of the Odd, Operation Ivy, Bullimia Banquet

DMM are a happening Minutemenish type of rock band... really creative and quick.

AOTO are quite the opposite. Dark, gloomy, Joy Divisionish type of stuff which worked good but on a wrong bill. Hope to see them at a better time...

OPIV (The only current Berkeley band that I've heard lately that rocks) play skapunk with mega-enthusiasm. Some of the riffs are a tad repetitive but with time I bet these cats will amount to big stuff. Don't miss them...

BB were great as always. That's only cuz my

bosses (Al and The HUD) will take away my company car if I don't say something of that sort. Nah, seriously, ya gotta check out these soon-to-be giants.

8/11 Stardust Ballroom (My imposing stature gets me in free again!) Verbal Abuse, Adolescents, Tender Fury, Dr. Know

Last time DK played they were speedcore, whether they like it or not. Now they're almost as bad wanna-be Black Sabbath. Get a haircut and take a shower (I suppose Mouse will not be talking to me anymore).

TF were by far the best band in all aspects, not only musically and creatively but they looked hot, too. They were the only ones able to handle the crowd which was WAY out of hand due to bunch of pussy security guards. another thumbs up for the Fury!

The Ads without Tony seems to really lack but at least Frank is back in the band even tho he looked out of it. There were too many people on stage for me to get a good view or listen so I left. Sorry.

The price was right... I hope he does more shows...

8/12 Hollywood Palladium 15 marks Slayer, Danzig

I know its real cool to like the Misfits NOWADAYS but lets get serious. These guysmaking all the 1988 bootlegs are sticking it to ya in the ass and you're smiling. So what if Metallica wears a lot of Misfits T-shirts. That doesn't mean they are worth all your allowance from your rich parents!

Yeah, well, there was no way on earth I was going to pay 15 bucks to see lame-ass Slayer and regurgitated Danzig doo-doo.

I wonder if Glenn was selling first, second, and third pressing T-shirts...

8/12 Hapthaus 6 frijoles Sylvia Juncosa, Savage Republique

Sylvia's entire fanclub was there tonight and we all recieved a free tape or record. Cool or what!? What can I say about the babe? She's awesome. Fan club secretary Jim Burke stated it best, "What song is the one where she dances like a beautiful ballroom swan?" Needless to say, he had his share of alcoholic beverages.

SR has amounted to so much these past years that my scribbles don't do them justice. Godlike.

WEEKEND DIARY IN SF by Joy Dedicated to Steve Alper

If you don't already know, Flipside has a cable show in various of L.A. where we show tapes of live bands that we have shot over the years. Videotaping has become somewhat of a hassle lately mainly because of the lack of adequate lighting and bad sound. So someone (I forgot who) said, "Why don't we try Gilmen?". Unable to come up with a good reason not to, we loaded up the equipment and headed up to Berkeley.

Upon leaving Los Angeles County, I made a wrong turn and accidentally ran over a crossing pedestrian. Leaping out of the car, First Aid kit in one hand, Bactine in the other, I sprinted to the sprawled and quivering figure on the asphalt and said (calmly but firmly), "Hey, dude, are you okay?". He didn't answer right away so I turned him over and Lo and Behold! It was Brian of Ink Disease! Al asked him if he



Above: NoFX, that band that we always try to completely ignore in Flipside. @ Murry B.
Above right: Lectisternium madness with Stickdog and their precision instruments. @ Al
Right: Red Temple Spirits. @ Joy

On Saturday we went back to the MR-n-R house where we met Flipside record reviewer Katz, up for the record swap meet (what else?). After rescuing yet another Flipsider, Gary Indiana (not Paris, France or Rome ;>), from a rampaging dishwasher we hit a couple of pubs and on to some more shows...

Seven Seconds, Circle Jerks at the Stone, 6/25/88

This club reminded me of the Roxy on Sunset- a usually conservative hall that occasionally sticks its feet into welder stuff. The last time I saw the **Circle Jerks** was at the Amnesty Int'l. show at the John Anson Ford Theatre where they fuckin' blazed before being cut off. No such animal here, but they weren't really blazing. **Zander** left the 'Jerks to join **Joe Strummer's** entourage and their new bassist has yet to achieve demi-god status in these eyes. Some nimrod stomped my toes and laughed at my discomforture 'cause he was 'punk rock' or something. "Hey, dingleberry, excited about your first hc show?". Missed **Seven Seconds** but they make me feel even more jaded then I already am...

NOFX, Capitol Punishment at Gilman, 6/25/88

On the way to Gilman, we passed this huge balloon announcing the opening of the Golden Gate a cafe/brewery. Gary, never one to pass up a luscious ale, steered us into an amber pitstop. Check it out.

I haven't seen **NoFX** since Roxanne's glory days in '84 or '85 and I'm not even sure if they're an LA band or not. Regardless, they have gotten a lot better since the last time I saw them. Pretty decent thrash. They changed "Bob Durkee is an Asshole" to "Bob Durkee is Really

a Nice Guy Once You Get To Know Him". Amusing.

Capitol Punishment were setting up when I felt a tap on my shoulder. It was Tim, another school chum from ArtSchool. It turned out he was the new drummer for CP. He did pretty well, too, but I wish I could say the same for their new singer. The best thing to come out of Fresno since... well... the only great thing to come out of Fresno and they didn't live up to their previous killer shows. But the band sounded so good...

Approaching LA around 10PM Sunday, we narrowly avoided a 20-mile long traffic tie up by taking the scenic route around Castaic Lake. Catching glimpses of stopped brakelights for miles on end made me realize how godlike a helicopter traffic reporter must feel. Pass the ambrosia, please.

Autumn Fair, Red Temple Spirits, Savage Republic at Lectisternium 6/26/88

I dropped off Al and Brian in their respective homes and headed for Lectisternium all by myself. I ran into still more friends from ArtSchool (Gee, surprise, surprise) and watched a whole lot of ArtStudents look cool or bored or both. Way dark lighting and the only bar I've ever been to that didn't have coke or coffee or iced tea... Home in LA, at last.

Autumn Fair? Fare? featured the ex-bassist from the **Lords of the New Church**. I never really got into them, next please.

Red Temple Spirits reminded me a lot of the old **Psycom** but the singer wasn't nearly as interesting as Perry was. The sound was good, dirges to sonic crashings. I'd like to see them again while I'm not falling asleep while standing up.

Savage Republic came on minus Ethan so I guess I could forget the pyrotechnics of the evening. While their sound was good, they seemed to lack a...um... lets say a rapport with this particular audience. They are still the best at what they do and while I would have liked to have seen their whole set, I guess it wouldn't do to pass out behind the wheel on the Harbor Freeway.

Goodnight folks...

Other live news...

Finat Conflict shook the Anticlub and owner Helen even let her hair down a bit, letting the hairless ones slam and dive to their hearts content. A conversation with singer Ron revealed plans for FC to shy away from metal and search their more punkish roots for a while. Let's see, where did I put those SLF records, anyway...?

Also playing that show was **Half Off** in their last appearance. A little 'heavier' than their original hardcore beginnings, Billy seems to have found his way with the Rollins' disciples. A new band and a new sound is in the works, hope we don't have to wait too long.

Also at the Anti-club were **Bulimia Banquet** and **Operation Ivy** in a rousing mid-week show.

The following night offered a 'youth' show in Pomona by Brotherhood Prod. with **Youth of Today**, **Soulside**, **Underdog Youth**, oops, I meant **Underdog** and some more. I couldn't make it and I never got a return call so I don't know how it went... I DID get to see **Soulside** in SF the weekend before so I wasn't too upset. (Really hot band!)

Bogarts has been happening with some cool shows lately including a **Doughboya** show which I didn't know about until the day after.



Above: The Hangmen, who after being managed by the very talented Keith Morris, of Circle Jerks fame, have inked a major recording deal. @ Mike Snider

Left: Thrashheads from Final Conflict hanging out with Thrashhead Julia Bell from Bulimia Bonquet, they all have something in common- they like to have their pictures taken! @ Joy

Far right: Well look who's coming to town!! Fucking hell, I think time has finally started to move backwards, what next?



panted to go to SF with us and he sounded agreeable so we hoisted the broken body into the backseat and continued on our way.

Along the way we were treated to an incredible lightning storm and saw a streetlight get zapped. Minor explosion, major entertainment. Just think about the guy in the Guinness Book of World Records who got struck by lightning eight times in his life. I bet he died by getting hit by a bus or something...

Reaching the East Bay at approximately 5:30 AM Friday morn, we passed out at Ink Disease's Antonio's house. Waking to the sound of creaking doors, I opened my eyes to stare at Thomas Ink Disease's face. Egahs, this place is crawlin' with 'em.

Proceed through breakfast on Telegraph, a trip to the museum (where I ran into a chum from ArtSchool) a hike on a beach cliff, dinner with Tim Yo and the ultimate destination of Gilman. Outside the hall, I was solicited for change and while I was trying to dig up a quarter, the vagrant's hood fell back and revealed that it was none other than Gus - Flipside's long-lost cameraman who disappeared in the San Gabriel Mountains years ago. After a joyful and tearful reunion, we ventured into the club...

Rock Against Racism show, Beatnigs, MDC, Operation Ivy, Dead Jacksons, Bo, Paranoia
at Gilman 6/24/88

Paranoia played a short set to start things up. Apparently an ex-skinhead band, the singer proclaimed loudly, "No, we are not racist" before a barrage of grunge thrash. I never would have guessed. Too preoccupied with videotape difficulties to get into their set before they said, "Thank you, good night."

Bo was a band devoted to Bo Diddley with lots of energy. Their singer, Mark, is maniacal in his zeal and this guy really looks like he's enjoying himself. More people should heed this example. Really weird, though, seeing punks singing along, "Boom, boom, out go the lights..." I thought only mega-rock bands at the Forum did that one.

Next up were the **Dead Jacksons** who had a couple of singers into the lounge/punk thing, constantly changing their outerwear from 70's idols to lingerie, etc. It didn't get too interesting after that... where are video glitches when you need them?

Operation Ivy were up next, one of the bands I drove up specifically to see so soon after counting all of those 'Best New Band' polls in their favor. Ska-thrash that straightened my hair out. Dig out my checked socks, skank on some racists' heads and turn these guys up! They had some technical trouble so we got to hear a whole lot of babbling from the King of Punk, Lawrence Livermore...

Proceed to a video/lecture by the **John Brown Anti Klan Committee**. These guys do some good work but listening to Tom Metzger, various Aryan-type skins and Oprah for the better part of an hour is not my idea of a good time. I'm not trying to slag their cause, but showing that much redundant footage to the converted made it seem more like a high school pep rally.

Metzger has this white power cable TV show in several cities and one city out in the Midwest banned Public Access rather than have their show broadcast. A lot of people cheered on this announcement. To top it off, the speaker for the **JBKAC** said that Metzger is allowed to present the hate-footage all in the name of 'so-called' free speech.

'SO CALLED?!' That 'so-called' right to free speech lets Flipside show alot of anti-racist punk rock over the tube. Was that specific reason that Jello Biafra was fighting for forgotten as soon as the tables were turned? Instead of trying to ban the show (And yes, they do have that right, unpalatable as it is) why not produce their own anti-klan show and ask the stations to run it directly before or after Metzger's show? People may be ignorant but I doubt most of them will not know the difference between right and wrong once both sides are presented. Censorship (esp. of a public forum) cannot exist as a double standard, my friends, because if it did, punk rock or -any alternative programming, for that matter- won't be the last to go. (Even the ACLU defended the Nazi Party's right to assemble. While the ideology behind the group was repulsive the practice of censorship can have more destructive consequences.) What's good for the left is good for the right... Besides, everyone has the right to their own private censorship- turn off the television. Enut said.

As for me, I would've liked to have seen some more **Op. Ivy**.

MDC were next. A lot better than I thought they would be with the highlight of the set being Al's little baby banging the drums alongside of dear ol' dad.

The **Beatnigs** completed the line-up and after hearing rave reviews from all sorts of people in the Bay area and being impressed by their record, I expected a lot. I wouldn't go so far as to call them 'Industrial' in the vein of Swans or anything but the chains-on-metal crashing placated my innards. Militant style-vocalist with a tribal backbeat and a dancer who wouldn't quit. Made me wish I wasn't watching 3-1/2 inch video monitors. Heavy stuff.

I guess the credit should go to Dave, formerly of Sluglord Productions, who has been booking the place. The lounge chairs are super-comfy but the over-21 crowd can be almost comatose at times.

Radwasta played a couple of weeks ago and shook up the place a bit. One of the drummers, PK (of **Detox** fame) looked like he was going to hit his head on the ceiling half the time. **Big Drill Car** also played with them featuring Mark and Frank, formerly of MIA. Their demo tape is a bit Descendentsy but their live show was pretty festive to watch. Frank, who is singing now, has a surprisingly good voice and reminds me of a Keith Morris Jr., with his dutch-boy hair cut, jutting chin and bugged-out eyes. Worth checking out.

The weirdest thing about the night was this girl who did ballet excersizes in front of Radwasta and who later accosted us in the bar spouting off that David Bowie was the "...Beethoven of this century". When we left she was dancing and conversing with the jukebox.

There was an IPR/KXLU night with **Savage Republic**, **Red Temple Spirits** and **The Drowning Pool**. One of their last LA shows before the next European Trek, SR put in one of the best performances I've seen them do. The stars must have been aligned right or something (Right, Hud?) but they were even better than their Stardust show. (I saw a lot of old friends that night and gee I'm grateful to still be remembered. Best wishes in life to all - even the people who hate me. -Krk)

(Late note - I missed them in Berkeley as they played the last show of Gilman Street Warehouse even though I was in town that day. Too bad about Gilman, but it seems that all great things come to pass...)

Missed **Red Temple Spirits** because Paul and I were trying to figure out how to get the jukebox to play Black Flag's Louie Louie ten times in a row. We didn't realize the band was on until too late...

Drowning Pool was a lot different than the first time I'd seen them at UCLA. They have a new female singer, or maybe they had her but she didn't perform the other night, I don't know. At UCLA, there were these two guys who could play their guitars (or whatever you can call those things - looks like just a head and long neck of a guitar and is played with all fingers) and they got so into it that they just crouched in front of their amps... sounded good but were as boring as shit to watch. Their singer really adds with a swell voice and a pretty good stage presence. (Hey Krk, stop drooling).

Late-breaking news: Mike and Patrick of Club Lacternium have parted ways and will no longer have the club at the Cover Girl. Apparently, the owner's have been trying to squeeze them out for a while in search of a safer buck. They will slowly phase out their shows and it's a damn shame because LA will lose the most adventurous club of the year. Let's hope they find a new place soon!

Well, everything else I've seen has been covered by Krk and Shane so I'll just shut up for now. Toodles, folks...

Positive Alternative Scene Report

Welcome to the first printing of P.A.S.R., a bit of explanation about its reasons for being

done. As a member of the Alternative scene I feel that not enough time is being devoted to speaking of the positive contributions being made to the area. Be that bands, zines, individuals, organizations, unions, business, independant promoters, etc. In effect anyone doing something positive to change a situation they feel needs it. Anyone who feels they want to contribute is more than welcome. OK ON TO THE NEWS: Talk of **Chaos US** Tour in January '89 WITHOUT **GOLDENVOICE**, lets hope it comes down because foreign Alternative bands shouldn't have to rely on Mega-Buck promoters. Lets hope it sets an example others could and should follow. **Final Conflict** has a new bassist, Brad Jackman (ex **ConVICTED**) and are planning a 7" vinyl offering for exclusive Japanese release. **Half Off** recently split up 1 week before tour, it doesn't look good. **Confrontation** from Huntington Beach will have demo soon. **No Comment** cut a demo, strong DRI influenced thrash, all proceeds go to **People For The Ethical Treatment of Animals**. (\$4 to : **No Comment** 4728 Lemon Street Ave. Sherman oaks, CA 91403) Couple of other bands have been playing around lately: **Pestilence**, a speedmetal influenced band, **Apocalypsa**, **A Solution** (political punk). Also, **Glycine Max** (Strong sounding english thrash political band has played a few parties lately. **Apocalypse**, **Glycine Max** and **A Solution** are planning a release on **DREAMS OF TOMORROW** Records. Remember the shows at the Phillipino Hall in San Pedro last summer, 6 bands \$1., the same folks are doing the **Record Label**, due out in 3 months or so. Good luck guys. We could use another no-bullshit label in L.A. Check out their fanzine too. **Rick Curtis** (ex- **Final Conflict**) now drumming with **Glycine Max**.

IMWU is doing a show on Sept. 8 at Meadowlark in H.B. to benefit a permanent Alternative Club project (no capitalist promoters, no violent situations, no prejudice or Govt. hassles) and more all ages shows will follow. Look for interview with **IMWU** in Oct. **Rolling Stone**. Also article on **IMWU** in this **Flipside** issue. Lots happening with them. **O.C. Human Resources Service Center**, **Fair Housing Assoc.** and **IMWU** will be doing a **Multi-Cultural/Anti-Racist Festival** to be held in November for a week with music, food, booths, etc. **IMWU** will handle booking bands. Hopefully **Big Brother/Police** will not interfere. Bands write me and I will put you in touch. **The Fixtures** wrapping up tour of W. Coast here at **IMWU** gig Sept. 8th. (see review in **SPIN** magazine). Chick out their new LP. Also playin Sept. 8th: **Rockets**, **The Insults**, and **Violant Outrage**. **Flower Leperds** playing a lot lately with killer debut LP. Tony's vocals seem better with this band/new LP. **Trescharous Jaywalkers** got a great new LP out now too! Recently in H.B. at a party hosted by **Confrontation** a police hot occurred with many getting hurt and arrested. Police abuse must be stopped! Future incidents should be reported to the **IMMU**. Get all that? It's up to you to choose the course of your scene, and that which affects all our lives. So what you gonna do? Interested? Communicate!

-Timothy Sainty Claws

IMWU POB 2246 Anaheim CA 92814

Yet other news

Well it seems like it turned out to be a pratty

lair summer after all. Sure, there was no **Fenders Ballroom** to give the hardcore scene (and the gang/idiot scene) a focus, but hey, who needs it. There were plenty of great gigs at the clubs, and with the help of a few new promoters, and of course **Goldenvoice**, the mega shows found new homes. Speaking of **Goldenvoice**, although they slacked off on the quantity of punk/hc shows, they sure picked up on the quality. **John Anson Ford** became their new venue (along with **Variety Arts**), to host some of the best shows this summer. Closing off the summer (and this issue), was an event only **Goldenvoice** could pull off, that was **Stiff Little Fingers** at the **Variety Arts Center**. I had never thought I'd see those guys play again, but it was a nice surprise, and boy were they good, or were they? **SLF** rocked the **VAC** for three sold out shows, pumping the audience with all of their classics, including maybe a new one or two. It was inspiring to hear them fare into "**Barbedwire Love**", "**Suspect Device**", "**Alternative Ulster**" etc etc... They were not perfect, abiel a bit slower, and sounded phenomenal on the **Rat Sound** system. But let's get this into perspective, last time they were here some 5 years ago, they were even better. This show (at least the Sunday show), **Jake** and crew did not leave the ground once, last time they were leaping about with a lot more energy - hey, they're older. Well their stage show has changed and I think their attitudes have as well. Talking to **Gary Tovar**, Mr. **Goldenvoice** yielded some interesting facts: **SLF** asked for a 22 thousand dollar guarantee to come and play **America** (mind you, they only played L.A.) Hence the steep (\$17.50) door price, but no one seemed to mind. They got it, even got 50% in advance. **SLF** also sold their rather mediocre t-shirts for a whopping \$18.00, and they got it. Some alternative band, it's really great to bring back the punk spirit, yeah right. Maybe **SLF** can make a yearly trek to L.A., just for rent money (kinda like the **Butthole Surfers** do bi-annually). Anyway, you tell me if they were good or not, in the meantime, **Sham** fucking 69 are on the way (but they're at least touring) and so are the **Damned**, let's see what their English punk spirit has 'matured' to.

Now that I got that off of my chest, what else can I say that hasn't been mentioned above? Well, here goes. Former **MIA** members all have new projects, **Frank** and **Mark** are now doing **Big Drill Car**, while **Mike Connley** has a new combo with **Jeff Suell** on bass and sort of original drummer **Larry** on drums, they're calling themselves **Naked Soul** and should be playing out soon. **Don't Know** ex-members **Warren** and **Danny** have a lot of things going on. **Warren** is not only doing a new rave up gooty punk band **Gerkin Raucus**, but he is also in the rap metal **Metal MC** and now I've heard **Don't No** are on the gig trail again! **Bill Bartell's Tater Totz** are revving up for a follow up to the acclaimed first LP, this one already featuring as **Tater Tots** **Cherrie Curry** and all of **Shonen Knife**. Speaking of **Shonen Knife**, **Naoko** was recently in L.A. and was found checking out **Radd Kross** who were found headlining the **Variety Arts Center** and putting on a devastating show, complete with **Dave Markey** movie. **Dava** is working on various projects, including a movie benefit LP featuring his favorite bands playing their favorite covers. **Agent Orange** have a new bassist and new management. **Brant** (ex-**Social Distortion**) joins and hopefully will give them new energy. That's it for me - Al

By Hudley



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POEMS POEMS

In the Beginning

Growing up in this world
looking where to turn,
not realizing it yet
but later did learn.
Punk rock was the way
it just felt so right,
to be who you really are
all day and all night.
A fantastic new scene
for most any one,
open-mindedness the key
for learning and fun.

Today
Being aware of all the problems
the problems all around,
all over the world
not just in your town.
Change of the world
is a key issue here,
to live in a peace
with less worry and fear.
Let's put down the weapons
the gun and the bombs,
let's stop all this craziness
and live together as one.
I can't understand
why these problems are here,
why can't all the countries
get along and start to care,
ignorance, prejudice
greed and power
this is what's making
our world turn sour.
Punks can't bring total change
and what I'm trying to say,
is that we sure can help
it such a big way.
Our songs deal with today's problems
most people don't see,
they open up minds
to hidden realities.
The world is screwed up
it's not hard to tell,
so to help relieve some tension
we like to scream and yell.
But that's just a part
there's more to us than that,
we're really friendly people
who would help if in any way we can.
We don't pretend to be saints
let neither are we evil,
we express our ways a bit radically
a bunch of peace searching rebels.
But what of people are scared
of our ways and our sound,
governments want to shut us up
and nail us to the ground.
So they brainwash the public
exploiting the darker side and such,
they don't talk about the receptiveness
and how it helps all of us.
To cope with our feelings
to know we're not alone
to share each other's opinions
to share our gripes and groans.

Tomorrow
Minorities now
but in years to be,
a growing generation
a majority will be,
peace of mind, peace on earth
that's the main goal,
to bring the world together
to help one-another and all.

-Darius Delgado aka Punker-"D"

UNTITLED

The boy walks down the alley
"you can't do it"

they fear
"we know"
"we set out to feed the hungry
stop war
embrace the earth
loves all people"
he keeps on walking
"Why do you continue to model yourself
on our youthful ragas?"
his instrument is as much a part of his
body as the sinews in his neck equally
electric
"you are less informed," why, even now,
in middle age, we dominate the media
he steps on to the stage
"absorbed in our current problems,
reflecting on the changes we have made"
"we notice that you, as others, look to us
for inspirations"
strakes guitar strings as if they were a
woman's breast
"continue to react to our acts, the
paradigm for all generations"
begins a song
"our generation, the one which fed the
hungry
about stopped war
the end of the world embraced the earth
but everyone knew loves all people
that it had happened twenty years ago

-Ann Halpin

A MAGICAL AURA

First, the silence
seems a magical
aura; then you learn
it has to be.

-Edward Mycure

I AM WHERE HOME IS

I am all shin.
Medicine I am.
I am extinction.
I am spirit.
Where home is.
Here I weep states.
Use me, my songs.
I am a ship.
I am where home is.
I am all shin.
I'd be a blasphemy of light.
I am a clarity, a
hall-morred, trached
state. I am bankrupt.
Medicine I am, and
obligation. No place
is all gone, I am
just here, no place has
no shapes because
one time is left
and once was many times
and I never was
enough in my seoscope

-Edward Mycure

Libertà:

A tear for fanely Persephone

Athena holds me to her bosom,
dear, a sudden tear,
Truly in fear.
Alas her Owl comes from the West!
Coiling me,
to take me from my nest!
Sit me up, shake me up,
I stand naked, as nothing.
And her rear drops, I saw it, to the book
here, I'm reading.
Alas she cries for all imprisoned women!

Pregnant and within her presence,
now, I want to die,
where could I go?
death would not hide me from her!

Inspire me, Aphrodite with love tonight.
So I may reach my hand up and hold to
Athena's hand.
I love her, in myself be true!
Please say it is alright,
lie with me this night.
my tent is up,
my lantern lit,
all upon a hill,
I have my medicine staff,
as smoke crawls up, mine mythology
dream stick self.

In or my dreams,
I never knew,
A woman would bear-up my child.

Yes that Tear that fell,
will be my watering growth.
the Owl, my wings, shall fly
the West, the East, the South, and North.
and snake an staff will crawl up,
coiled then straight and fire blown.

Athena and Aphrodite,
the two lighted stars,
together, moon beam shone upon me.
This time I will not shy away,
this time I bring you both,
I know, I know!
"mine Kreter" be filled this night.
And Persephone smiled in the morning
East saying,
"Ah task, there flies the Eagle!"

-Holly Duval had 8/8/88

CLUB

SO HERE I AM
ANOTHER LAYER OF DREAM CRUST
FLAKED AWAY
ANOTHER POISON DISTILLED
INTO GREEDY VEINS
MORE MUSIC
SOOTHE THE REACTION
MORE OF EVERYTHING
CHILDREN ROAM WITH GLASSY EYES
AND PAINTED FACES
NOW
FEAR AWAKENS
NOW
CONSCIOUSNESS IS EXPLOITED
WRAPPED AROUND EVERY OBJECT
IN THE ROOM
STARING AT ME
ACROSS THE TABLE
VOID
ABANDONED
MINDS
WAITING IN LINE
FOR UNHOLY REBIRTHS
THIS IS MY PLACE
IN A SINGLE NOTE
BIASED FROM THE P.A.
LOST IN A PHRASE
SHOT FROM THE SINGER'S LIPS
IN PINULTIMATE BLISS

-Gretel Pate 6/10/88

UNTITLED

So ashamed of our bodies
we're jealous of the ones we have
Who look at us and laugh
cause they have no shame
Though they see our pain
but underneath, you know
They feel the same

-Bryan Davis

New Revolutionary

Outlook on Life

Circles suck.
You start at one place, start walking, and
end at the same place,
Lines suck, too.
You start walking, and keep on walking,
and walking, and walking.
Squares also suck, if you think about it.
They're just circles with four corners.
Now an open plain... is God!
You can pick any direction, and walk
anywhere you goddamn want to.

Unlike life.

-Lee Felarca

Hypocrite

Poems, poems, and all who write poetry
Suck
Their ideas and words
are like dandruff in the wind.
they're all a bunch of
frustrated writers who could get no
breaks
And they're all
Bigoted,
Prejudiced.

Pessimistic.
Don't they know our existence is but
An insignifcant drop in the toilet?
many a time,
they don't even have the courage
To leave their names.
-Anonymous

Lee Felarca

Prufroof Revisted

Do I dare disturb his crypt?
Scuttled brown leaves wip around my feet,
against the weathered stone.
Nothing else moves but yellowed leavess
fluttering on branches,
stuttering on branches.

Still I don't know the message unuttered
What was it that was left unsaid?
Characters reviving in a masquerade;
I try to recognize the garb
or the eyes in their frame.
The voice unheard taunts those
teetering on the edge;
the void unknown haunts those
leaning on the ledge.
Behind wooden doors women weep,
men in nightshirts and slippers drink,
children in pajamas sleep,
vacant dream balloons overhead.

What is the phrase, the line of syntax
to explain the thought, the feeling?
What is it that can't be said?
libraries stacked with books explain
in words removed from emotion
the pain of the human condition.

A dried-out pot holds a wilted lily
(latter part of my previous visit)
silent like you, unthinking,
lying stillborn in the earth's yellowed belly

John McKinley

Genderfucking

the state controls
us through how
we make love,
through when we
make love, and
why we make love.
With how many
of to who, when?
very why I wanna
suck on your tits
right now Jacy Joe.
It's like a gun, love.

-Edward Mycure

UNTITLED

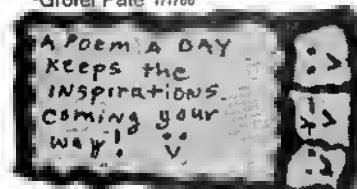
I'm by no means an actor
though I question my actions
as if I distrust my own
thoughts and feelings
that I am not my true self
and doubt my own integrity
Can I find it within me
to discover... who am I.

-Bryan Davis

UNTITLED

IT'S SO INSANE
LIFE EPISCUATED
TURNING OVER AND OVER
LIVING INSIDE IT ALL
BREAKING THROUGH THE SHOCK WALL
MILLION FRAGMENTS OF TIME
ON EDGE OF AWARENESS
SHARP BLADE OF BIRTH
CUT AWAY THE VOID
CEASE THE CEASELESS
SOUND OF GLASS
RUPTING INTO FUTURE
ONE
QUICK
PAINFUL
SLAP ON THE FACE
CRY
SANDS OF GLASS
RED
EMOTION
STAINED
BEAUTIFUL WET EYES
FAILING ONE BY ONE
KAI DISCOPE STAGS
INTO FORMLESS OCEAN
IT'S SO INSANE
LOVE IN AN INSTANT LOST
BLIND
BIASED
ABANDONED

-Gretel Pate 1/1/88



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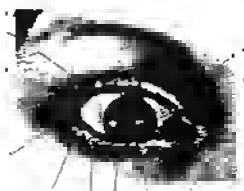
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FOR BACK

DEPENDABLE RELIABLE TAPE TRADE seeks others to trade kvs, demo and some video tapes. Esp. looking for Poison Idea, H.Rollins etc. Your lists get mine. Marc Anthony, 622 South Ave., Media PA 19063

ANARCHIST is an extreme Vegan, S.E., non-violent. Dedicated. DEAD LETTERS (me): \$1.00 ppd. Non-profit. Bonds, peels, etc needed for comp. tape. Send lyrics + 1or zme. MFCN 20250 Roscoe Blvd. #208, Canoga PK, Ca 91306

MIPPEN FANZINE BACK ISSUES FOR SALE: #4, 5, 6, 7, 8 available 11951-83 classic hardcore, \$2 w/each. Order from: Tim Tonoko, 1494 Teresita Dr., San Jose, CA 95129 No record trade requests please. Talk about anything else!

THERE ARE 2 WAYS to get a copy of Showerhead Hysterics, the off-slicker magazine. #1 is to send 100 stickers of your own creation. #2 is to send One dollar to Nick Johnson, 1991 Madison Street, Eugene, OR 97405

CARI M. who used to live on Verona Rd. in I.A. I've lost your address. Write to me. Neil Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne NE6 5TJ England. I still owe you some records, remember?

PLEASE HELP: I need live HB tapes and recordings other than the Human Rights LP. My kls have been changed. Jason Sahagun, 9 Woodman Road, Worcester, MA 01602 jsh love.

WANTED: Toxic Reasons "Woi Hero" and "Ghost Town" 7"s. Also very interested in Misfits "bullet" 7" on red vinyl or any Misfits stickers, photos, bootlegs or 1orlies. Send detailed info including condition and, if possible, price or I'll make an offer of cash or possible trade. Write: Jan Bleyer, 39 Lexington Rd., Tallahassee, FL 32312

VIDEO AND AUDIO TAPES for trade or sale. Metallica, Motorhead, Misfits, Ramones, Sabbath, etc. also, "Video Mania" cable TV trash shows and KUSK's "Rampage Radio" audio Thrash. Send stamps for list to Ron Quintano, 4340-20th St., San Francisco Ca. 94114

DO YOU BELIEVE in everlasting life as a vampire? Do you believe in the power of quartz crystals? I'm looking for males and females who share the same interests and maybe more! Impress me! Send anything to... Jazabella Lugosi, 708-12 Street, Union City, NJ 07087

GOT A WANTS LIST? But can't find all that vital vinyl? Write to me I'll help you, I've got a massive record collection. Neil Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne NE6 5TJ England.

MY NAME IS MARIUSZ I would like to write with someone who like to listen to rock. Write to: Zielinski Mariusz, ul. Slawojajska 81, 41-208 Sadowice, woj. katowicki, POLAND

KARYN HOLLENBACK you were supposed to send me tapes so I could tape Oi stuff for you. Never received tapes, lost your address. How's Adriana? Remember; teach her, keep Oi/punk alive. Mary Poness, 441 Hobart Dr., Haddonfield, NJ 08033

FANZINES WANTED: MRR no. 3, 4, 7. Flipside No. 1-28, 31-39, 41, 43, 44, 47. Suburban Voice no. 1-15, 17-21, XXX no. 1-5, 10, 11, 12, 15. Leading Edge no. 1-4. Underdog no. 1-6, 8. Rapper any. TVOR any. GCHC any. Definite Choice no. 1, 2. If you can help me write to: Peter J. Konersfeld 98, 4200 Oberhausen L, West Germany.

I'M 23 AND LOOKING FOR PEOPLE to trade with; records, fanzines etc. Neil Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne NE6 5TJ England. Why pay high prices when you can trade?

SKINHEADS "OI FOR AMERICA", the ten song, 30 minute tape by IONS PRIDE, is available now! Send \$5.00 to 8029 Gorzuga Ave., CA. CA 90045

WANTED: 7 Seconds "Skins...", Skrewdriver "All Screwed up", any old Secret Oi records, "Oi the Picture disc" various Arhisis! pressing, any Iron Cross, OOA "Hoi core 81". I will pay 10p dollar! Condition of record is important! MAT POBox, 28472 KC., Mo. 64118 USA

CONFLICT UK: 17 year old heavily into Conflict and Minor Threat!! Also interested in Bad Brains, Operation Ivy, English Punk, and early I.A. Punk. Flyers and correspondence wanted, penpals, especially from the Southbay area and england! All answered, so don't hesitate! Write: Dean S., 18401 S. Morpaso Ave., Gardena, CA 90248

ANYONE WHO KNOWS Carl N. Who used to live in Verona Rd. in I.A. Tell him to write to me or send me his address. Neil Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne, NE6 5TJ England.

PUNKS, SKINS, ANYONE who lives in or has been to Alaska please write me! I will be going to college in Alaska next year and I'd like to learn about the Alaska scene. Stacy, 1542 Wavetree Lane, Fullerton, CA 92631

LIMA-PERU, hardcore band. We are called KAOZ, been together two years. We want to be in contact with the American scene, and have a interchange, because we have a fanzine over here. Send in scene report. Write to: Gustavo Ruiz, Calle Bahia 159, Pueblo Libre, Lima 21- Peru. South America.

FOR TRADE Poison Idea 7, (clear), Faith 1P (blue), Germs 1st 7, all Dickies, Necros conquest 7, Promo 7 (Ramones, Sham...), Testpress (Adolescents, MDC...) Bootlegs (Husker, Misfits, Sarcids...), WANTED: Toxic Reasons: both early 7, Bad Religion 7, WRITE: B. Granz, IM Moore, 3 Hannover 1; W-Germany.

1988 GUIDE TO UNUSUAL HOW TO SOURCES. Describes 70 periodicals & handbooks on backyard tech, camping, crafts, finding friends, gardening, low cost shelters, travel, woodstore, etc. All address etc included. free for SASE. light living. POB 190-FS, Philomath, OR 97370

HELP ME! I've lost the address of Carl N. from Verona Rd. in I.A. Tell him to write to me or send me his address. Neil Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne, NE6 5TJ England.

TAPE AND RECORD trader looking for people (males or females) into everything! Like: Napalm Death, B. Parly, Coil, Sloyer, Goslunk, Sisyphus, Taken Entry, Sex Gang Children, DRI, Einstuzende Neubelien, Swans, Prong, Mucky Pup, Sacrilice, Skinny Puppy etc. All letters answered. Steve 3116 Omsled Dr. North Omsled, OH 44070

MAIE DEATHROCKER looking for somebody out of this suburban hell on wheels. Cadeau Twins, Cramps, Iggy Pop, Dada Dred etc. Michael Doughty 1212 Biddle Drive, Corleale PA 17013. "Oh woman, kiss me with your blackness, draw me in your pain".

UNHAPPY? Afraid to show emotions for fear of vulnerability? Blackness? Morism? Thoreau? Robert Kennedy? The Exploited and others? Drugs leave you empty? Me too. I'm 18, female. 18 or older? Maie? Write, I'll help you, I'll help me or we'll die trying. Mucky Pup 137 Sautier Dr. Corapopolis PA 15108

VIDEO! I can transfer videos to and from PAL and NTSC (Europe/USA) If you have friends you want to swap with! Cheap rates - fast service! Also I have many hard to find videos for sale so gimme a call or write! 201-853-4420 Peter DeMatta 8 Hadden Rd. Hewitt NJ 07421

LOOKING FOR DAMON B. from Washington. The 4 of you came down 4th of July weekend, but you yomessed. I want to correspond. You're cool/interesting. (PS I am not a small town hick). Mohawk Meadow 2397 Maroon Dr. Surf Pines Or 97146

SECTION 46 we're a hardcore band from Victoria BC Canada. Our second tape is called "While Justice Continues". You can get it for \$3.50 ppd we think you won't be disappointed, full lyrics included. Free stickers for a stamp/IRC. Jason Sisko 1076 Davie St. Victoria BC Canada V8S 4E3

INSIGHT FANZINE Would love your contributions, artwork, poetry etc. #3 out with RKL, Naked Raygun, Warzone, No Comment, Babes With Rabies, Impsigo, more! \$5.00 + stamp to: Insight 28811 Barnfield Agoura CA 91301

FEMALE PUNK wants to correspond with everybody! (Especially cute guys around my area!) Into: Misfits, Samhain, Germs, Ramones, Iggy, Sham 69, horror stories, cult flicks, poetry, abstract art, vampire etc... Write: Kim 450 E 7th St. #18 Upland, CA 91786

ANYONE LOOKING TO TRADE RECORDS and/or tapes, write! Into Amebix, Deviated Instinct, Vond, Anisect, Final Conflict and too many more. Looking for any kinds of 8th 7", Rudi Pen 1st 7", Richard first, into trading new and old records with people all around the world. Have many live and demo tapes as well, plan correspondence is welcome so write- Tim Ording 1728 Pine Ave., Los Gatos CA 95032. Fuck off to all idiots, you stupidity is not tolerated here. Sean Hughes, sorry I took so long.

ROC Allitude of Contradiction #6 out now with Dickies, Social Distortion and SWA plus loads more. Send \$5.00 and stamps to: POB 187 North Hollywood CA 91603

I want to find a copy of Husker Du's first studio album "Everything Falls Apart". I will pay almost anything for this album I've never seen. How's that for obsessed, huh? Also have some more Husker to trade for the Statues and in A Free 1 (and 7"s. Please contact me if you or someone you know has any of these. Send price to Mark Mencher 221 E St. SE, Auburn WA 98002

SAMBARA COMPIATION Eternal Now, Cancer Garden, Tyranny & Structure, Louder Than Josh, Tieson, others. 60 minute chrome cassette, live and studio. \$4.00 I check or MOI to: Brett Corroll POB 8573, Emeryville CA 94662

FEMALE WHO USED TO SING in a band, organize concerts, do zmes etc wants to contribute to movement again since I am new around here. Need punks for an underground zine. Need new band. IT play guitar. Do something for the scene OK? Anyone may write: Camille POB 1857 Tustin CA 92680

GAY PUNK ROCKER seeks cool friends as penpals or friends, if nearby. Also, seek open-minded friends to write or maybe visit. Paul X Box 70 1228 Spruce St, Philadelphia PA 19107

WANTED Bauhaus anything and everything. I also have lots and lots of live tapes including: Bauhaus, Christian Death, INR, Sexsue and much more. Bauhaus Bauhaus Bauhaus Sandy 18082 Freshwater Circle, Huntington Beach CA 92648

WANTED: Will pay or trade for the following: Misfits, Bullet Red and black copies, Horror Business, Night Of The Living Dead, legacy-red, 3 His-white, Evil live 12"-green, Evil live 7" both covers, Halloween, Both Fix 7", both Fioaze 7", Zero Boys 7", Artificial Peace split EP, Gism 1P, Nagelive Triend 7", both Meatmen 7", Simpletones- Deadmeat 7", Major Conflict 7", Germs- Texican Devil, Asexuals Now World 7", Bad Browns- Pay To Cum, Bad Religion first 7", Fastbacks first 7", Necros Sex Drive EP, Ol- legless Bull New Troller, 51 Debdon Gardens, North Heaton, Newcastle Upon Tyne NE6 5TJ England.

HAVE SKREWDRIVER First 1P and 7". Will Trade for Iron Brigade 1st Pressing, DYS "Balthood", Necros "1082", Youth Cross 7", M.A.D. 7", Bosh Onkies 1P w/foldout, MM3 Samoni 565-25-4861, NMPs 8806-14, NTC Orlando, FL 32813-6300

FOTCH The original God! others of the Mid-Ma Hardcore Scene! Created since 1974! Send for catalog of available tapes, lyrics, recipes, etc. Examples: "My Memory fucks Me", "Favorite Boos Skating Down The Road Get Your Head Smashed" "Time To Die" "Waiting To Die" Original Garage Stuff! Send two stamps or the usual photo of legs to: FOTCH, Box 1531, Jell City, MO 65102

HEY FLYER FANATICS! We have flyers to trade. Looking for Exploited, Minor Threat, Subhumans, English Dogs, Agnostic Front, Black Flag, any Oi bands and especially Misfits/Samhain, Adicis. Guarantee Response. CHUY and ALEX 6119 Roberts Dr. San Diego, CA 92139

SHE-MALE actually all SHE is looking for spontaneous crazy males. Must be lots of fun like wild things, and never conform to someone else's beliefs. If an individual, write Sandi Greif RD6 Ridge Road, Vincentown, NJ 08088

FEMALE INTO ANIMAL NIGHTS. Peace, Vegetarianism, Punk/Hardcore and the boys living at 15 Credibility Street wants to correspond with anyone and everyone. If you're tired of ads that don't reply then drop a line to Corine: 6 Sylvan Ct, Tabernacle NJ 08088

YOU WILL DIE if you don't get COOL LOSER fanzine #1. Interviews with Buena Vista, Insigilore, and Alphas! And lots more cool shit. Just send two stamps to Cool Loser fanzine 30629 Rue De la Pierre, Rancho Palos Verdes, CA 90274

WANTED any girls into bondage! King Gee, the original Skin, wants to hear from girls age 19 to 22 who like to be tied, gagged, and played with. Send detailed letters stating desires and bondage photo if possible. Fave music: must be into British punk to Oi as well as speed metal to Guns and Roses. Cool wearing girls are a must! Only real bondage girls please. No Bullshit! or Cranks. Will have relationship with the right girl. King Gee, 95 Michigan Ave., #17, Pasadena, CA 91106

Dreams...are just Dreams into Smiths/Morrisey, vegetarianism, animal rights, poetry esp. Wade, James Dean, reading, love, author Chris Barker, also like Ray Bradbury, Dean R. Koontz, Kurt Vonnegut Jr, horror anthologies. Similar interests? Write: VIV 1324 Albert St. Toledo, OH 43605 "Ailly, Bloody, Filly"

HARDCORE FEMALE 19, wants to meet straightedge punks in Valley/IA area. Into DK's, Misfits, GBH, Minor Threat, Misfits, Final Conflict. Also do artwork on any sort of material or cheap. Interested? Write: Mag, 7033 Pell Ave, Van Nuys, CA 91406

WANTED Devo stuff, Circle Jerks stuff, "Wid In The Streets" tape or album. Old Black Flag live tapes, etc. Old flyers and Flipside. Will pay a bunch of bucks for this stuff cuz I have a neat job now. Thanks. Doug Shepard, 33951 Ma Dero De Playa, Temecula, CA 92390 or 676-3269.

FOR TRADE Misfits Best of, bootleg LP (all unreleased tracks) Misfits "Return of the Fly" 7", Dickies "Banana Split 7" (Yellow) Dickies "Gigantor 7" Bliz 7", Pili early 7"s. NEED SSD "Kiss" early Dischord eps, DYS 12", Double-O 7", Grey Maller LP, Bad Brains 7". Write to: Wayne Blackshire 3086 Maxwell Street, Charleston, WV, 25311 USA

PIERCE WRITE BACK Dean Jackson, I lost your address and I feel like a dumb for not responding to your last letter. Please get in touch with me J. 555 So. Grand Ave. Pasadena, CA 91105

HANDICAPPED PUNK GRI Punk oriented male has fetish for girl in wheelchair or with leg braces. Very open to what you're into. Now that I have your attention, write or send tape. I'll write back details. Even pretend apples ok. I'm game if you are! Box 1531 Jefferson City, MO 65102

HEY ALL YOU OUT THERE in Flipsideland- Any Smiths freaks amongst you? This devotee would enjoy corresponding with Smiths fans and/or start a fan club. So if you think Morrissey is

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more than just a tuneless whiner and the Smiths mean more than just barf, send thought to Chris Searing 13 Spruce MI Rd, Danbury CT 06810

COP OUT COMPILATION features Blisters, Thorns, Beyond, Immoral Discipline, Uppercut, Forced Reality, and more. 60 minutes, good sound, quick delivery. \$4.00 or \$3.00 + 2 stamps. Cud Bran Tapes 48 Beck, Lindenhurst, IL 60046. MO's to Craig Blomquist

RAAHH! FUCK! Where are you? Where are all the cool, nice, REAL scenesters in Central NJ? After the Ramones show at City Gardens I was thinking, "Is this the state of Punk Rock in 1988?" I hope not. Please write to John Woodford (Age 17), Runyon Mill Rd, Hopewell, NJ 08525

THE ABOVE was written before the Ramones show at City Gardens. Where are all the cool people around here? I'm so disillusioned. If you are a REAL, please write to the address above. "You have to go beyond"

ATTENTION COLLECTORS! If you are interested in selling your collection of punk rock/new wave 7" and 12" EPs, I'm interested in buying it. Ken Banks 1419 Bay St, Alameda, CA 94501. Tel (415) 523-5267

WANTED-CASH OR TRADE Uniform Choice "Screaming For Change" 1P 1st Pressing with poster on Wishbone Records and Youth of Today "Can't Close My Eyes" 7" EP on Orange wax. Contact: Steve Demaree, Zipstad 10, 3201 Holsbeek, Belgium

PIPELINE RADIO FANZINE A three-hour weekly underground radio show in St. Louis needs records, tapes, and demos for airplay. Excellent opportunity for bands to get radio exposure! Send to Pipeline, P.O. Box 721, St. Peters, MO 63376

WANTED: Pittsburg Hardcore 7", Septic Death "Burial" 7", S.N.F.U. "She's Not On The Menu" 7". Will buy or trade. Send Trade/want lists to: Chris Rai, 885th Ave. B, Chula Vista, CA 92010

BLONDE Intelligent sincere vegetarian. Any age, any size punkella without boyfriend live near Topanga area into a wide variety of music to go to, wanted by a dark complexion foreigner dude. 5' 7", 130, looks early 20's. Send phone # and Picture to: Lugi/Wood, Box 661, Topanga, CA 90290

CASH!!! No Trade Take these hard to find mini condition collector item seven inch records out of my hands: GG Allin "Hard Candy Cack" (original), "I Wanna Fuck Your Brains Out" (Original), and "Expose Yourself." (newest); Black Flag "Therapy and Misery"; "Life of Punk" (Licorice Pizzo Records Giveaway). What a Bargain! ACT FAST! Send your order to: WHAT A DEAL!!! 12067 Avery Lane, St. Louis, MO 63044

Q: IS IT POSSIBLE to find an open minded girl or woman with mutual interests for casual dating and just hanging out in General. I'm blonde, blue eyed surf Gothic type. I've been a part of the L.A./O.C. scene for nearly 10 years. I'm just real sick of club grind. Interested? I live in L.A. Write Chris, 17425 Cumpston St., Encino, CA 91316

I am looking for dean Jackson, I lost your address please. Write back. 3, 555 S. Grand, Pasadena, CA 91105

7 SECONDS SHIRTS... "Committed for life" Red Ink on Black Shirt. 100% Cotton. Sizes: M-L-XL Send \$6.00 to: Squiddown Records, P.O. Box 7761,

A \$3.00 IP! ... The SINS beginning from the end" 15 songs 12". That's Right, Only \$3.00. Also 7 Seconds "Committed for life" and JACKSHIT "backtown" 7 inch EP's. \$2.75 each. Write SQUIRTDOWN RECORDS, P.O. Box 7761, San Diego, CA 92107

WANTED: NY Muggers-Dresden 45 "7", Dogs-Slash you face, 7", Commandos-Commit suicide Dance concert 1P, Hyphotics-1P, all Dangerhouse, Touch & Go, Twinline, old BOMP rec. etc. We buy or trade! Send want-lists E. Friederich, Markstr. 36, 2000 Hamburg 6, W. Germany

WANTED: All Germs stuff! Angry Samoans/Social D./ Bad Religion/ Yes L.A. I trade or sell some Misfits stuff. Send trade list, get's my list! J.A. Gerdes/ Krolschmer, Monstestr. 52000 Hamburg 20, West-Germany

WANTED: Drummer for a Northern New Jersey band. Punk Edge, but more. Influences are Die Kreuzen, Flag, Doughboys, G.L., etc. Art 12011 991-1427 or Phil 12011 997-1427

FEMALIE, 22 into Sisters, Bauhaus, Swans, Christian Death, Nephilim, Lords, Damned, vampires, Bacardi, cologne, Guinness, religious tracts and paraphernalia, writing, Ann Rice, cemeteries. Dislikes: daylight, MTV, work, Cornaros. WILL WRITE BACK. -Chelle Vaughn, 496 St., Louis Ave., Long Beach

Are there any ekinheads or punks in Tampac? 15 Yr. old male skinhead desperately in need of friends. I like Poison Idea, YOT, and most other hardcore bands. If you are in Tampac, please write!

INSTIGATORS: "hypego premo" cassette (live stuff, studio tracks, interviews) \$4.00. 1e Crap mini IP cassette \$3.00 from Mark Casner, 774 48th st. 2-R, Brooklyn, NY 11220-2218

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PLEASE SEND PICTURES, underwear, obscene stuff, records c tapes for review, pornosones etc. to: Negative Power fanzine: C/O Fann Mubgurk & Tower, Schrambergerstr. A, 7732 Niedereschach- Fischbach. Want to get in touch with the precious Metal from L.A. write me! I love the band, except the drummer! Send me photos and nude pictures and you'll get tape from the Music Machine Gig.

ATTENTION! 20 YR. OLD female college student is waiting for your letter! If you like a wide variety of music (from F. Zappa to DKS to B. Idol to Harry Belafonte) and are open-minded, then write me! KIM, V.C. Box 91, Pac. Univ., Forest Grove, OR 97136

I HATE contemporary PUNK ROCK. I want to help form a band that has the seriousness, aggression, and clarity of early 1A Hardcore and the murky, but deep feeling and foundation in baser American of The Cramps. Misfits: Fleshheaters- Gun Club axes. I want any band that I am a part of to design it's own new style of clothes... Write to Torry Koenings, P.O. Box 4016, Big Bear Lake, CA 92315
PS. If you want anarchy in action go to India.

SCRATCHING THE WALLS, looking for an escape from the musical wasteland. Anyone with good prices on anything by, P.K., Misfits, GBH, Siouxsie, Cure, Smiths, or NYHC, please send list to this poor soul who lost all in a fire and isn't allowed to buy them all again. S Mohar, H Quad Benedict 8316, Sunny Stony Brook, Stony Brook, New York 11794

17 YEAR OLD FEMALE wants/ needs people to write to! I'm dying of boredom! I'm into bands like 4 Signs, Taken entirely, Underdog, The Damned, MDC, old D.K. the Last Resort, and other stuff. Save me please! -Brenna, 8440 Bayfield, Richmond, Va 23235

FOR TRADE: I have brazilian stuff like tapes, records, xmas, shirts etc. for trade. The same kind of stuff will be welcomed: Jose Edilson- Cass Postal 1057- 40001, Salvador- BA- Brasil

ESPUNK FANZINE needs contributions, records, tapes, reports of scene. Send your music for review. We can distribute your product. Contact at: Cass Postal 1057- 40001, Salvador- Ba- Brasil

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DICKIES!!! I want everything on this band, photos, flyers, posters, articles, interviews, the 45s and any live tapes. I'll pay cash, check or mirado at other tapes. Write/call: Rich Alvarez, P.O. Box 7101 W. 80th, Los Angeles, CA 90045 PH # 642-3795

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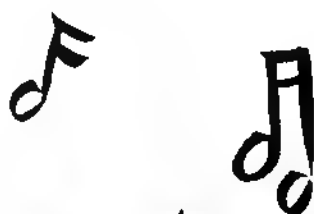
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"Bulimia Banquet, the terror of the California hardcore damage scene, has just spit out a twister of a debut under the fetching title, 'Eat Fats Die Young'. Featuring a decidedly uncompromising, definitely uncommercial musical approach, this half man, half woman quartet let their opinions, energies and distaste for the state of modern society run wild over 14 short, loosely structured thrashers. Ingrid Baumgart and Julia Bell couldn't give a hoot about the traditional roles women are supposed to latch onto in both society and in music, and make their protest known both in their lyrics and in their vocal style, the latter recalling fellow iconoclasts like the Sits and most noticeably, Frightwig. Instrumentally, they bash away with such messy hardcore glee that occasionally the whole idea of songwriting is abandoned, something that may not endear them to radio programmers. But on cuts like 'Naked Movie Star', 'Tragedy of Absolution', 'Shake Yo Wills' and 'Survival' they let you know what's on their minds in no uncertain terms."
 - DMJ New Music Report, September 88

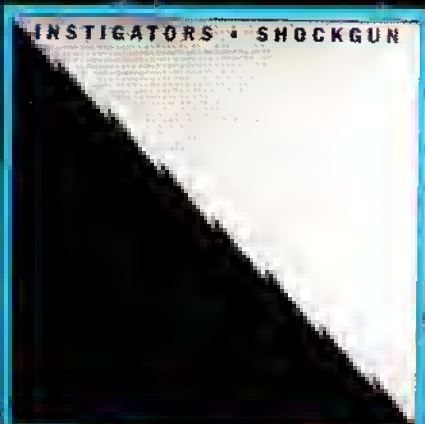
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